

CINEMA

papers

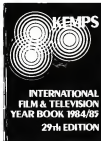


Bliss

February-
March
1985

Issue 50 \$3.95*

ONE BOOK TO COVER ALL YOUR PRODUCTION NEEDS ALL OVER THE WORLD



KEMPS INTERNATIONAL FILM & TELEVISION YEAR BOOK 1984/85

Not just Los Angeles, New York, Chicago and Miami but also details for all major film producing states and locations in the USA and the most established guide to CANADA, GREAT BRITAIN, AUSTRALIA, GERMANY, ISRAEL, ITALY, GREECE and over 50 other countries.

Almost 1400 pages of information on equipment sale and rental, location services, labs, etc. etc.

PUBLISHED ANNUALLY IN MAY, PRICE \$45.

COMPANY NAME
ADDRESS

TEL

PLEASE SEND ME COPY/COPIES OF THE KEMPS INTERNATIONAL FILM AND TELEVISION YEAR BOOK (1984/85) at a cost of UK £22.50, Europe £25.00, USA, Canada & Australia \$45
AIR MAIL ADD \$6

I enclose cheque to value of _____ (payable to Kemp's Publishing Group)

NAME

SIGNED

POSITION

PLEASE SEND ME DETAILS OF ADVERTISING

Kemp's International Film & Television Year Book, 1/3 Bath Street, London EC3V 9QA
Tel No. 01-253 4761 Telex 848314 Chascom G Ann Kemp's

29th EDITION



The real pros... Judge us by the companies we keep

Arnold & Brierley Aerofil cameras Arnold Super high speed lenses
Gee & Vickers Macbeth Stands & Tripods Sashimi Foodshots &
Trips Straightline Custom made front cases Piffon Camera
Hilary Freeman Auto products Spacoon Video transfer Units
Sawyer NDC Car Bridge Machines Tassery Loudspeakers & Monitors

Dental Audio & Magnetic file base NTP Stereo phasing monitors
Rushdownage Agency Contralights Photo Research Spectra
Light Meters Lens Connectors Audeco Picture Synthesizer
Eterna Products Studiocon and Cameraoperator One 88 Power
Facts 888 Spoons Denmark Online Milar Heads & Trips

HOT HEAD — our rental product of the month

Used exclusively on the feature film *IN 80*



We're also into the rental business in a big way

Our Rental department provides a service to the Film and TV production industry 5 days a week. Our staff are thoroughly trained with hands-on experience. They have a genuine interest

in ensuring that our equipment is reliable. Make sure your next production is backed up by Australia's most professional Motion Picture TV product supplier.



JOHN DARROW 1995
Fine-tuned for product excellence in sales, servicing & rental
Rental Dealer Head Office 21 Hylan Parade Artarmon NSW 2054
Ph: (02) 9597155 Fax: (02) 9597152



RANK ELECTRONICS

PRESENTS FURTHER SIGNIFICANT DEVELOPMENTS FROM

STEENBECK

New
St 201 V
Video
Reporter



As Released At Photokina
New St 9601

Compact video sound editing machine for video sound post production with integrated video recorder as a bonus. 3 perf sound tracks for 18-175 or 3000.

Robust slipless-free mechanical and electronic lock between VCR and sound tracks without time code



This new unit is a time code independent integrated Video Recorder in V format. Can be interlocked frame accurate to any St series Steenbeck. Being user friendly it allows normal film sound practice to be applied to video tape image without the distracting time code problems.

Other available options include 2 new time code readers - ST 9255 and ST 630 marking both video and sound.

For further information contact your nearest Rank Office or Sydney Office

Rank Electronics Pty Ltd

Sydney Office
Rank Electronics Pty Ltd
21 Hylan Parade
Artarmon NSW 2054
Ph: (02) 9597155
Fax: (02) 9597152

Melbourne
Rank Electronics Pty Ltd
21 Hylan Parade
Artarmon NSW 2054
Ph: (02) 9597155
Fax: (02) 9597152

Brisbane
Rank Electronics Pty Ltd
21 Hylan Parade
Artarmon NSW 2054
Ph: (02) 9597155
Fax: (02) 9597152

Perth
Rank Electronics Pty Ltd
21 Hylan Parade
Artarmon NSW 2054
Ph: (02) 9597155
Fax: (02) 9597152

MOTION PICTURE SERVICES

SERVICE SPECIALIST

- AAXON • ARRI/LEX • BELL & HOWELL • C.P. •
- ECLAIR • CANON & ZEISS LENSES •
- CUSTOM MODIFICATIONS •

Lens calibration and repair facilities
for all film and video services.

1st FLOOR, 26 COLLEGE ST
GLADSVILLE NSW 2111
PH: (02) 816 3371

In Development or In Production

The Script Management Service

offers you

- Drafts transferred to word processor, stored on disk
- Professional advice on formatting, terminology etc
- Printing of copies arranged at competitive rates
- Portability — your choice of work location
 - Total confidentiality of all material
 - Revision pages during production
 - Script editing & consultation
 - Script breakdowns & timings

Caroline Stanton Phone: (02) 43 1287



SALLY MORLEJOHN, CHRISTINE MACKRILL
P.O. BOX 2498, AUCKLAND, N.Z. TEL: 779-033, 793-194.

DXX DWE Q800 QD FEK QP40

Three Arts Services

Lamp Sales

to the Entertainment Industry

Phone: (02) 690 1022

109 York St.
5th Melbourne
Victoria 3005

(02) 699 7758

577 Elizabeth St.
Redfern
NSW 2006

DVR FBO HMI P2/H2 FEP



FILM SETS

88 Warringal Road,

Glebe,

Melbourne 3186

- Studio 7'6" x 4'6" with 14" to lighting grid.
- Large three sided paintable lined eye.
- Good access to studio for cars and trucks.
- Design and set construction service available
- Dressing rooms, wardrobe, and make-up facilities

FOR STUDIO BOOKINGS: PHONE: Alex Simpson, (03) 948 0098,
(03) 580 2540



- Specialist in Transportation of Film & Advertising Props
- Professionally equipped Petrol-powered & Trailer Tip Trucks
- Reliable Experienced & Helpful Crew
- Radio-Controlled Fleet.

North Sydney - 43 1122
East Sydney - 331 3314

74 Barton St, Darlinghurst 2010

Wanted & Positions Vacant

For quality 15 mm and 16 mm video production services — know that in Australia and other countries (trips from USA, Europe, Asia, etc. welcome, include your phone number).

We are perfectionists and proud visionaries, prepared to go to great lengths to ensure our clients are 100% satisfied and where necessary develop products and people that are "just right". We value character (in film, spirit, knowledge, talent, etc.), people over their experience. Wherever you are, we are looking for: assistant, acting talent, film producer, writer, director, musician, technician, etc. or consultant/supplier of props, wardrobe, weapons, technology, location, weather, cars and heavy vehicles, computer graphics, animation, stage motion, location, etc. If you think you have anything to contribute, or if you know of anyone who has, please send follow-up information, in your own language, to Executive Producer, P.O. Box 111, South Beach St. 1610, South Australia. We would prefer not to have to return anything, unless it's a "yes" if we were anything returned. Angel H-Holding Pty Ltd. Tel: (08) 300 2221

The latest and the best from FILMWEST



AATON 8-35

The smallest hand held 35mm camera with instant 125mm magazine. When you enquire about the 8-35 you'll soon discover for yourself just why it really is the latest and the best from AATON.

AATON LTR WITH CTR

end of clipper
Clear Time Recording will save you a lot of time, money and film stock. If you already have an AATON LTR it can easily be fitted with CTR.



KEM K800

With the versatile K800 you can transfer film to video or lay sound tracks to video from 16mm or 35mm. Or you can use it as a 16mm or 35mm editing table. All modules are interchangeable.
IT'S A CUT ABOVE THE REST

CAMRAIL—The Portable Professional Tracking System



CAMRAIL is simple to handle, easy to assemble and despite its light weight is very tough.



CAMRAIL can be put upside down to give new dimensions to tracking shots.

FOR FURTHER INFORMATION CONTACT:

Filmwest Corporation Pty. Ltd.
75 Bennett Street,
North W.A. 6008
Telephone: (09) 456 1423
Telex: AAMW88

Perry Jones Motion Picture Services
1st Floor, 36 George St,
Gladwinville, N.S.W. 2811
Telephone: (02) 618 3371

Alan Lake Film Production Services Pty. Ltd.
100 Glenview Avenue,
Green Hills N.W. 2055
Telephone: (06) 628 2892

Peter Gehrke Cinematographic & General Interests
323 Rocky Point Rd,
Sydney, N.E.W. 2057
Telephone: (06) 525 6364

John Bowring-Lomas Film Asset Pty. Ltd.
375 W. Port Street,
Sydney, N.S.W. 2057
Telephone: (02) 422 5242

Filmwest Pty. Ltd.
Suite 187 Kurlwin Hotel
13 Beach Road,
Marrickville, N.S.W.
Tel: (02) 854 5204
Telex: 6236088

Barry Michael Artists



Suite 6, 65 Queen Road,
Hillbourn, Victoria 3604. Telephone: 529 1595

SHARMILL FILMS and CINEACTION

are pleased to announce that
as from January 1985 Cineaction will
handle bookings and despatch for all titles in

THE SHARMILL COLLECTION

For current catalogue
and information contact:

CINEACTION P/L
P.O. Box 51
Collingwood
Vic. 3066
TEL: (03) 962 2450
TX: A43625/ME782

Soundtrack Albums

New Sound Tracks and Cast Recordings

DUNE \$11.99, CARIBIN \$12.99, WAR AND PEACE \$14.99, MIS-
UNDERSTOOD \$12.99, SMILING \$12.99, TOP SECRET \$14.99,
TAXI DRIVER \$15.99, DAYS OF HEAVEN \$12.99

Mail orders welcome. Add \$1.50 Australia Postage

READING RECORDS & BOOKS

114 Toorak Road, SOUTH YARRA Telephone (03) 287 1888
We are open 7 days a week

MOVIE STUNTS AUSTRALIA



We can stunt as far
as the imagination can
see . . .

When you are planning your next
production contact:

FRANK LENNON
STUNT COORDINATOR
(02) 922 6748
AVAILABLE

Stunt co-ordinators
Safety consultants
Summer and winter

MOTION PICTURES • TELEVISION • COMMERCIALS

DIRK BOGARDE

West of Sunset

Highlights in a career are prominently shown in this feature
most compelling screen actor of his generation. The Town

is a record-breaking production, a lush classic film in The Streets,
Dress in Orange. Dirk Bogarde has made his reputation as a
man of two faces. His first film, *West of Sunset*, is a filmed portrait of a
big top of a superstar's life on the fringe of Los Angeles. Sunset Boulevard
Giffy told and easily won. *West of Sunset* is a masterpiece seen by a
viewer at the height of his cinematic passion.

© 1975 Paramount

Paramount Video Australia (P.O. Box 1000, Sydney, NSW 1585)



331 1680
P.O. BOX 417,
PADDINGTON 2021

- Experienced handworking & helpful crews
- Professionally equipped
- Radio controlled
- Fast & advertising price transportation
- Antiques & Fine Arts
- Member of the National Furniture Removals Association

Do You Love
MOVIES?

then come to
HOLLYWOOD AND VINE and see Marilyn Monroe, James
Dean, Humphrey Bogart and many others. POSTERS,
CARDS, PHOTOS, BOOKS, VHS MOVIE LIBRARY.



Hollywood and Vine
19 Toorak Road (near Punt Road)
South Yarra. Phone 287 4541
Open 7 days from 10.30 - 9 p.m.



...course!

The Open Program

Everyone needs professional advice sometimes.

You can't go past the Australian Film and Television School's **Open Program** for courses and training material prepared and delivered by top professionals actively working in film and television production.

Think about it and do yourself a favour. Contact us immediately for details on our resources and upcoming activities all around Australia.

Carmen Courts (02) 687 1666 (03) 326 2601 (03) 326 2601 (03) 326 2601



Australian Film and Television School
Open Program

**TITLES
&
EFFECTS**
for
**MOTION PICTURE
AND
AUDIO VISUAL**

Shooting in —
**ANAMORPHIC
WIDE SCREEN
TELEVISION**
and all
A/V FORMATS

**OPTICAL & GRAPHIC
[TDS] PTY. LIMITED**

110-112 West Street,
(Corner Haymarket Street)
Crown Plaza,
NSW, 2000, Australia.

Phone: (02) 622-3144
Telex: AA 25468
Fax: 439-2730

★ Lighting Hire ★

- Special Lighting Effects
- **AMAB** Microcomputer Lightboards
- Single Lanterns - Full Rigs

LASER

(AUSTRALIA) PTY. LTD.

Lighting And Staging Equipment Resources

109 York St. (02) 690 4879 577 Elizabeth St.
Sth. Melbourne (03) 690 4879 Redfern
Victoria 3005 (02) 699 7758 NSW 2005



**WORLD
SAFARI II**

The final
adventure



**WORLD
SAFARI II**

The final
adventure



**WORLD
SAFARI II**

The final
adventure

THE LAST THING THEY WANTED TO WORRY ABOUT WAS PROCESSING QUALITY

That's why they left it to us

Alby Mangels shot *World Safari II* on 16mm ECN II, then he left the rest to us. We blew it up on 35mm CR1 and both 16mm and 35mm prints were released Australia wide

You can depend on Cinevex for service, quality and technical expertise.

CINEVEX FILM LABORATORIES, 15-17 Gordon Street, Elsternwick, Victoria 3185. Phone: (03) 528 6188

Motion Picture Guarantors Inc.

SYDNEY AUSTRALIA
MLC Centre
Level 39
(02) 233 2736
Telex: AA 23919

MELBOURNE AUSTRALIA
75-83 High Street
Prahran 3181
(03) 518 306
Telex: AA 136176

TORONTO
14 Birk Avenue
Scarata, Canada
(416) 568 8577
Telex: CA 065-24657

LOS ANGELES
Suite 930
9255 Sunset Blvd
Los Angeles 90069
(213) 858 9319

SEVERLY HILLS
(213) 271 9880

is proud to have provided **COMPLETION GUARANTEES**
for these motion pictures in Australia, New Zealand and Fiji

The Slim Dusty Movie

Produced by **Ken Chadwick**
Director **Rob Stewart**
Associate Producer **Brian Douglas**
Director of Photography **David Eggle**



Journey to the Dawning of the Day

Produced by **Michael Gillies**
Director **Michael Gillies**
Executive Producers **Lesley Soper** **Judith West** **Stanley Soria**
Director of Photography **Michael Gillies**

Annie's Coming Out

Produced by **Gus Henery**
Director **Gus Henery**
Executive Producer **Don Harley**
Director of Photography **Mark van Eesteren** A.C.S.



Phar Lap

Produced by **John Sexton** in association with **Anglo**
Michael Edgley International
Director **Simon Wincer**
Executive in Charge of Production **Richard Davis**
Director of Photography **Russell Rye**

Savage Islands

Produced by **Rob Whitehouse** and **Ugeel Phillips**
Director **Ferdinand Faloutsos**
Production Supervisor **Ted Ugeel**
Director of Photography **Ted Ugeel**



The Settlement

Produced by **Robert Browne**
Director **Howard Rubin**
Production Manager **Irma Kani**
Director of Photography **Erin Clark**

Ginger Meggs

Produced by **John Sexton**
Co-Producer **Michael Laffman**
Director **Josephine Gowan**
Production Manager **Jill Nicholas**
Director of Photography **John Seale**



Motion Picture Completion (Australia) Pty. Ltd.

Douglas Laffman
Chairman

Liz Sutcliffe
Chief Production Auditor

Cherilee Bell
Marketing Manager

Terna Reynolds
Sydney Manager

EVERY COMPLETION GUARANTEE BY MOTION PICTURE GUARANTORS INC. IS REINSURED BY LLOYD OF LONDON

Contents

ISSN 0271-9299

Articles and Interviews

Stephen Wallace: Interview	10
Paul Kalin	
The Films of Ian Pringle	16
John O'Hara	
Walterian Songwriting: Interview	22
Steven Adler	
Peter Schaefer: Interview	34
Jim Schaefer	
The Last Session	38
Groff Meyer	42
Top 10 for '84	
Bill Conti: Interview	44
Doris Koeber	
Brian May: Interview	47
Ivan Hutchinson	
Bill Gooley: Interview	50
Fred Hardin	

Features

The Quarter	6
Picture Preview: Bliss	28
Film Nouveau Festival	
Karen Finlay, Helen Greenwood, Keith Connolly, Doris Koeber	30
New Products and Processes	
Fred Hardin	57
Box-office Grosses	59
Production Survey	61
Film Censorship Listings	63

Film Reviews

The Coolangatta Gold	65
Brian McFarlane	
The Cotton Club	69
Philip Brophy and Rolando Caputo	
I'll Be Home For Christmas	71
Mark Spratt	
The Moon in the Gutter	72
Andrew Preston	
Melvin, Son of Alvin	73
Doris Koeber	
Strangers Kiss	74
John Connors	
The Slim Dusty Movie	75
Jim Schaefer	
Le bel	76
Rolando Caputo and Gerard Hayes	
Sugar Cane Alley	78
Doris Koeber	82

Book Reviews

My Last Breath	77
Doris Koeber	
An Encyclopedia of Australian Film	78
Paul Harris	
Carl's Screen Flight/Screens Portables	79
Michael Broderick	
Recent Releases	79
Mervyn Bruns	



Bliss
Picture Preview: 28



Stephen Wallace
Interview: 10



The Cotton Club
Review: 69



Film Nouveau
Festival: 30

Managing editor: Scott Murray. **Contributing editors:** Tim Ryan, Ian Dalbey, Brian McFarlane, Fred Hardin. **Assistant editor:** Helen Greenwood. **Production:** Angus Nelson. **Design and layout:** Peter Brown. **Office manager:** Patricia Amiel. **Secretary:** Kim Spratt.

Advertising: Angus Nichols (08 890 1047) or (08 890 1040). **Printing:** from issue 1-18: Hubble & Associates, 3601 Tennyson, 332-110 8888. **Typesetting:** S.P. Typesetting, 210 Garsden St., Melbourne 3120. **Telephone:** (03) 381 7111. **Distribution:** KODAK, VIC, Qld, WA, SA, New South Wales, NT, TAS, ACT, Northern Territory, (02) 264 5000. **ACU:** Fax: M/V Publishing Limited 03-713 6266. **Canada:** Ontario Post Ltd.

Founding publishers: Peter Bailey, Scott Murray

Your nearest price only

Cinema Papers is produced with financial assistance from the Australian Film Commission and Film Victoria. Articles represent the views of their authors and not necessarily those of the editor. All in every case is taken with responsibility and accepted liability for any negligence under the editor for the publisher accept responsibility for any damage which may arise. This magazine may not be reproduced in whole or in part without the permission of the copyright owner. **Cinema Papers** is published every two months by M/V Publishing Limited, Head Office, 332 Garsden Street, North Melbourne, Victoria, Australia 3061. Telephone: (03) 264 5000.

© Copyright M/V Publishing Limited. No. 58 February/March 1984

Front cover: The Wagon Splendid (Band de l'Elégie) from Ray Lawrence's *Bliss*

The Quarter

Pacific International Media
Market

© 2004 Blackwell Publishing Ltd

On the printing board for what was originally described as "20 name-tagging monitors" and eventually publicized in a world wide press, the Pacific International Media Market (PIMM) opened at the New York Regent Hotel on Tuesday 23 January, running through the week. By the time of PIMM's opening, it attracted 300 participants. Buyers and sellers were comparing suitors on floors 2 and 3F of the Regent, but I think it the bigger area in magnificent reduction at the top, on the 50th floor.

Access between the two main floors was by lift only, an arrangement which conceivably helped provide wheelchair access rather than a barrier to the market as participants met on the ground floor waiting for one of the air-jopping lifts.

The doubters were **right**. In some of P&M's first day. Do you know why it's called P&M's No. 1 cup? opened on local producer. Because there'll now be a second. And indeed, P&M seems very quiet by major market standards. A stock of people wanted to the Regent gardens, including in 1988. In fact, first-day basket school ones of recognition with which regular market-grown grow one another.

Not much business seemed to be done here, and the characteristically offbeat speech of the APEC's chairman, Singapore's Prime Minister, Goh Chok Tong, seemed to challenge the Caribbean States to live in the Cocoland and use the river to submerge the South of France. Anything that our business and industry leaders could do to help seemed to carry an unenviable taint.

The APEC, of course, had contributed in mid-July to a \$250-\$300 million supply of relief goods, but the \$100 million of aid that the United States had offered to carry \$200 million of which was intended to subsidize buyers' commercial stock, by the second day, business and industry felt in certain areas, possibly related to the APEC, that the United States was being sold to France, Sweden and Japan, but with Australian products, presumably leading to all their goods being sold to Japan, and the United States and in the case of Korea, being sold to Mitsubishi by the promise of access to the huge Pacific Rim and vision of the United States as the Pacific Rim of London's East India, who are now hoping to sell General, *We Might Have* in these territories, had only a few people in the afternoon, but on the

producers expect it", he said. "But where else? The Caymans? South Japan, Indonesia."

Of the top baggers from Europe, Catherine Lalonde and Axel Hildebrand, head of Documentaries and head of Fiction Acquisitions, respectively, for Producers recently launched the PTHM series such as *Le Chien* by Luc Chénier and *Chénier's* put in an appearance too. Gary Gershoff, head of Turner Film, didn't leave, having apparently lured back to Sydney in the final analysis. Those who remained, satisfied with PTHM, were those who write in Australia already and find the theme to make a lot of people doing a condensed review on the writer page. Those who had been in from Europe and the US were disappointed. But market were relatively less active here.

Whether the world of health club fits your or the FRM will help next year's as the biggest outstanding question since buyers steadily attend markets on the basis of their reputation and the power of consensus business. The past several months, which could best be summed up as "rather quieter than expected," may be a problem. However, given the time it took to agree about the potential of the market, however, given the time it took to see, And, since markets necessarily take a couple of years to establish themselves, your idea is probably too soon to expect FRM.

Appointments

Scott Murray, who has been the principal editor of *Genetic Reports* since 1974 and managing editor since 1983, resigned from this position in January. He has been replaced as editor by Nick Hobbs.

Murray is in direct line with his last badge. Roodick has been, since January 1980, with order of Billy in Britain. He is a regular contributor to *Sight and Sound* and the *Monthly Film Bulletin*, and has also written for *The Times Literary Supplement*, *The Sunday Times*, *The Observer* and the *Los Angeles Times*.

Footsick is the author of *A Man Deal in Dartmouth* (Warner Brothers in the 1930s, published in 1954), and editor with Marys Ault of *British Cinema Now* to be published in May this year.

Stankovic, who will be taking up his position as a lecturer in film at Monash University, is an associate and panelist for the Australian Film Commission, a body that oversees the industry's funding.

member of FIM Victoria and is a committee member of the APC's Women's Fund Fund. She has made short films and has lectured at the Victorian Girls College.

The new board of management of the Melbourne Film Festival has announced that Paul Coulter has been appointed as director of the 1985 Melbourne Film Festival.

The Festival will be held for 11 days from 20 to 30 June with venues to be announced at a later date.

Until December 1994, Goullet was the owner of The College Moviehouse in Melbourne. He was formerly Exhibitor and Distribution manager of the Australian Film Institute.

St. Kitts Air Festival

Single-Stream Recycling

While the contribution of most local artists to matters cultural amounts to keeping the local library open and winning the fairs club, St Kilda has only infused a mini film festival as part of its annual St Kilda Festival.

inaugurated last year, primarily by boardmembers, the staff and over-100 members! Mary Lou Jallard, the emphasis was on local short films: an opportunity to catch up on all those productions one had heard or read about but hadn't seen yet.

Last year's line-up included a strong sampling from recent Melbourne product and had some impressive hits too, including *1000 Miles* by Adam Lambert. Adam Lambert went to encouraging the council has decided to make it an annual event running for five days this year from Thursday 21 to Sunday 24 March. The venue is again the National Theatre in Dorset Street which used to be part of the Melbourne Film Festival.

The importance is independent filmmakers of a well-organized presentation. See the latest list available. It helps provide the context without which the independent approach is hard pressed to survive. It gives meaning to their still struggles. I have long been of the mind, as classic, the costs involved.

The Russian Film and Television School's (VFTS) program suggests that the Class of '80 was probably their strongest year yet. It's *A Living* (Laurie Birnbaum) is a day in the life of a Sydney cabby, delightfully scripted and sprinkled with revealing moments. For moments of another kind, the ethereal *Passionless Moments* (Joni Compton and David Leif) has the viewer observing fragments of people's lives which manage to be at once both meaningless yet charged with existence.

Fear of Life (Betsy Engelert) expresses the gap between what life is and what it should be in a film that is slow and surreal, but in which every frame speaks. **Industrial Park** (Paul Shull) is even stronger, with its bleak presentation of the Australian urban landscape. Two short stars, **Yes, Getting Wet** (Paul Hopper) and **A Girl's Own Story** (Jana Gumpert), com-

Abstract

Steve Sargent, a frequent contributor of reviews and interviews to *Onuma Papers* died suddenly in Sydney on 17 January. He was 32 years old.

Sargent, whose review of *Malinche*, *Sons of Ashes* appears in this issue of *Cineaste* and was written shortly before his death, will also contribute to *Forewords* and *The Sunday Morning Herald*.

Sargent was born in New York and came to Australia in the early 1970s to teach. He was editor of *Chapman*, publisher of inversions and later a contributor to *Outrage*.

Since April 1964 Sargent was an administrator at the Sydney Filmakers Co-operative and has been an active worker for independent film production in Australia. He was one of the organisers of Independent Film and Video Month, a group established to promote the work of local independent films as part of the National Association of Independent Film and Video Makers. His death was the result of a cardiac arrest and was a shock to many people in the film community in Sydney and Melbourne.

While the APTS program and are both excellent examples of low-budget

Gary Kline's *Knocking Sales and Cars* is a hilarious inside-the-story of a young family stretching a living in the back streets of Atlanta. It traces along in a good pace, not gathering any real momentum until somewhere near the end. With its unrelenting earnest and heartfelt compassion it makes most other discountary comedy novels look tiny!

The support in *Cato and Gore* is one of the most interesting of those items to collect from New Zealand in recent years. The *Little Green* (Peter Wailly is, at face value, a rather slight historical investigation of the early 1980s when a young Queen Elizabeth was touring for Christmas. But as the film progresses, one is drawn into a strange, disorderly world of memories and imagery, laced with an almost unbearable mockery of conservative provincial values.

from Zimbabwe comes another batch of films, of remarkable achievement, given the traditionally meagre budgets. Outstanding productions in terms of the quality of the script and the direction are *Kate Nene* (Mark Nene) which relates the struggles of a black doctor to become known, and *Tessie's South Yarn Adventure* (Pity Madzimbira) which tells the story of a woman who has to find her own space in a difficult life, along with wit and wit and beautiful people of South Africa.

Space doesn't allow further descriptions of the films or details picked out in the days of release. But time to say it again, the Zimbabwean film industry is on current film-making developments. Negotiations are under way to make a program of this (*The Durban Review*) under a senior producer, certainly the popular content of the films is of a high standard. Experience series and the content. *Case of Quality in Pretoria*. Lastly, if course, is a 50 slide lecture and should be

Special Cannes Edition

The next issue of *Cinema Papers* — No. 24 — will be a special Cannes Film Festival edition. It will be out on 3 May — the first day of this year's Festival.

The publication dates of the remaining 1986 issues of *Conservation Science* will be as follows:

No 52	June-July	27 June
No 53	August-September	28 August
No 54	October-November	30 October
No 55	December-January	18 December



Stephen Wallace

Interviewed by Paul Kallins

The Boy Who Had Everything is Stephen Wallace's second feature. It is the story of John (Jason Connery), an 18-year-old boy whose glamorous looks and social affluence mask a desperate need for self-expression and assertion of his identity. Set against the tyrannical 'fresher' system of a conservative university college, a metaphor in itself of the Menzies Era, John's conflict is placed on the threshold of the far-reaching social changes of the mid-to-late 1960s.

Before making his first feature, *Sir*, in 1980, Wallace was probably best known for *The Love Letters from Terribus Road* (1977), which he directed and scripted. He has also directed *Common Harry* (1979), *Captives of Care*, which won the short fiction film category of the 1981 Australian Film Institute Awards, and an episode of *Women of the Sun* (1983). Most recently, he directed *Mail-Order Bride* (1984) for the ABC and the yet-to-be-screened *Future Quest* for the "Winners" series, produced by the Australian Children's Television Foundation. His current project is as director on *For Love Alone* for producer Margaret Fink.

Though critically acclaimed, Wallace's films have not enjoyed the wide-ranging acceptance they deserve, partly the result of the tough and confronting subject-matter his work has encompassed, and a raw, gritty filmic style. It is a situation which he hopes to change with *The Boy Who Had Everything*. At the same time, he maintains an uncompromising desire to work only on projects to which he is personally committed.

Unlike "Sir" and "Mail-Order Bride", "*The Boy Who Had Everything*" has been scripted by yourself. How do you prefer to work?

I am quite happy to do both. I developed *Sir* very much with the writer [Bob Jewson], so I felt very close to that, and I liked the subject matter of *Mail-Order Bride*. I wrote *The Love Letters from Terribus Road* myself and that worked out well.

I have wanted to make *The Boy* for a long time; in fact, I had to make it. In general, in writing my own film scripts, I am exploiting my own experiences; I would like to take that further, but I might need a writer to help me. But I do get excited about other people's scripts when they seem right for me.

Is it coincidental that your films open with the audience's being thrown head-first into a crime business in "Sir", Len's (Bryan Brown) violence in "Love Letters", bastardisation in "The Boy"...

That is something I am not conscious of. I am aware, however, that I want to be drawn to situations in which people are trying to break free from something. In *The Boy*, John has to break free from himself, in 1966, they try to break

up the prison, in *Love Letters*, Len tries to break free of the trap he is in. Perhaps there is a need to set up the men conflict early on.

In all your films the characters reach a breaking point...?

When people are under stress they are pushed to breaking point. That seems to me to be the most interesting part of any drama, of anybody's life: to be under stress and to see how one reacts.

How autobiographical are the emotions in "*The Boy*"?

The feeling is autobiographical, which is why I wanted to make it, but most of the details aren't. It concerns a feeling I had, and I knew a lot of people had, about being at school and college. I found it difficult to come, as did the boys around me, and I wanted to explore that. But, unlike John, I never got college, had disordered parents or excelled as an athlete. The scenes with John's parents have some autobiographical basis, but not in specific detail. The prostitute scenes are more autobiographical...

The script for *The Boy* started out being much different, much more serious. It wasn't set in college and the boy was older — he was about 25 and was looking back



John (Michael Cressley), right, is confronted by Peter (Michael Cressley), left, who despises his aristocratic background. (Right) John (Michael Cressley), left, is confronted by Peter (Michael Cressley), left, who despises his aristocratic background. (Right) John (Michael Cressley), left, is confronted by Peter (Michael Cressley), left, who despises his aristocratic background.

— but it seemed far too depressing. That was the more insidious gaudy script. I never could have saved the money to make it.

Why did you not film in 1965?

Sandra Levy, the script editor, who had a big influence, and I decided that the "freeder" system of college was much less powerful and we couldn't get the right dramatic force out of it. So to make the drama work, to place John in a conflict rather than the social conflict of the film — a deadly conflict as it were — we had to use the freeder system as it was in the past.

Then Dick Mizen, one of the co-producers, came up with the idea that the film should be set on the eve of Vietnam, when the 1960s' happy revolution was evolving. I don't know how strongly one senses this in the film, but there are plenty to be the feelings of rebellion, in a lot of people, in a lot of things.

There is a sense of the behavior involved in the college, and the whole freeder system, as being a model of Australian society . . .

That seemed to be a feeling of the era. There was a sense that you should know better, and that other people know better, and that a privileged society and they (the privileged) were the ones running the country. The freeder system represented that. The anti-Vietnam demonstrations changed the colleges and the freeder system, going conformity a bad name.

There is even mention in the film of the freeder system's producing national leaders . . .

Yes. The film may sound a bit odd in the film, but they were actually said to us: "We are the top two-thirds-half percent, we are the leaders of the nation." I didn't think that was true, but the senior students at college seemed to think it was.

To what extent are the characters in "The Boy" the product of a specific social, economic and institutional situation?

At the Greater Public School I went to you were trained around. There was a sense that you had to do things even if you didn't agree with them. You had to play sport, you had to be in the Cadet Corps, and you were persecuted if you didn't, or if you tried to challenge things. We were all well brought up boys, with parents with money, and we didn't question the system.

The hardest problem for me always has been to say what I find, and a lot of boys growing up in those institutions later find it very hard to say what they feel because they have been trained not to believe that what they feel is authentic.

What I tried to show in the film is what these institutions do to people. For instance, the reversing of situations, as John's mother (Diane Cilento) does. I was trying to suggest, though I admit it is not very clear, that his mother is working-class, or had a working-class

background, and she is pushed into it. Work you can understand why she is doing it, and in the end it has a price: he loses his spontaneity.

There is a constant sense of movement in John's plight, and he belongs to none of the various families in which he is seen . . .

I intended him to be bewildered by the things going on inside himself. The only thing he can do to control himself is to pace restlessly, wandering, looking for a way out, looking to see if some experience can change him. To go somewhere, usually against his

background, to go to prison, was the most rebellious thing he could do. But he never feels he belongs. It is that Aristotelian feeling of "I'm not quite myself!" — a subconscious feeling, I guess. He can't say what he feels, he can't say or upset. So he just feels alienated.

There is a way in which you frame close-ups which suggests a claustrophobic sense of isolation: the scenes in which John visits the prostitute, and in which he pushes the other boy through the window . . .

When you are 15 and have been brought up in a protected way, you don't know how to handle situations of confrontation, and it does become claustrophobic. I would say the sense of going to prison is it is a strange world of people who seem to know what they are doing and have the world that. But you have no idea how to cope with them, especially when they get a bit aggressive.

Through the character of Cameronford (Nique Noyelles) are given a sense of the things that are happening in college as being humorous fun, and of it being worthwhile in the long run . . .

Maybe, but Cameronford is an apparent rebel. There was a lot of those at college, who looked like rebels, but, to a certain degree, while type of rebellion was accepted and tolerated. Some people need college — it is become a substitute for discipline, for literary discipline — and they get a lot out of a Cameronford. He is a rebel, and he does accept it as humorous fun but John can't.

John is the real rebel but his rebellion isn't overt. It isn't a game for him, it is part of his being. What is hard for John is that he has to leave, he has to make his



John and Cameronford (Nique Noyelles) who John's mother, Mr. Shaw, claims. (The Boy Who Did Everything)

own choice, he has to realize that colleges are not all good or all bad, that he could be making a mistake.

Did you ever consider resolving John's predicament by having him stay at college and heading to accept the sponsor?

That was a real possibility and is probably what happens in the majority of cases. In fact, that was the ending in some drafts of the script, but it just didn't work; it was too much of a defeat. I couldn't find a way of making that ending work; neither writer or director might have been able to, but I couldn't.

John's sporting career, however, less a less-than-entirely subtle to the film's narrative...

The race sequences were always a problem. In a way, I wanted the final mile race to be unimportant, a minor event in the film, but that was impossible conceptually. In my case, the race is important to the 'image' of John as a winner. I am not sure how realistic it is, it seemed necessary at the time.

Why did you choose Jason Connery and Bruce Clemons, who are in real life mother and son, for the leading roles?

We chose Jason because, although there were a number of American actors, and one in particular, who could have acted the part, we couldn't find anyone who looked like the glamorous boy I always wanted someone who looked like the hero I had known at school — the image of someone who appeared to have everything: good looks, physical fitness, etc. — and who could get beneath the surface of that. And Jason looked the part more than anyone I could find here.

Diane is the actress who most



John returns home late one night to find his mother collapsed on the living room floor. *The Boy Who Not Everything*

excited me in the role, although she wasn't exactly how I had pictured the character. She came in eventually because Jason was in it. But we would have used Jason without her and vice-versa.

The character of the mother is quite unsettling. There is something very sad and real about her predicament. What does she signify for you?

She represents a schizophrenic attitude and, in a way, society. On the one hand, she is very loving and nurturing; on the other, she is absolutely dominating and destruc-

tive. And it is all unchanging, she can't help it. Like society, she is doing her son two messages all the time: "I love you, but at the same time I hate you because you are like your father." Our society often sends out the message: "Be loyal and honest but cheat if you get the chance!" — a similar conflict of messages.

The mother-son relationship is quite confronting. How difficult was it for the actors and yourself?

The mother sees her son not just as a husband substitute, but also as a protector. He wants to please her desperately, which is why he becomes a child he doesn't want to confront her. In the end, he tries to comfort her and be himself with her because he can no longer be a child if he wants to be himself. He has to break the bond of being the "good, successful son", of being seen only as those terms.

The actors understood this. Bruce always felt it was a problem to make their relationship plausible, to make it work. The only thing we could do was to make it strong. To make it more soft, to weaken it, would have far more destroyed the reasons for making the film. I know it is tough, but that is the only way I could personally do it.

All of your films, with this one, have concentrated on characters who have come from poor, working-class backgrounds. Is it a marked difference in *The Boy Who Not Everything* that the characters are stausious

men from the upper echelons of society. Nonetheless, there is a similar sense of contrast and frustration amongst the characters...

I suppose so. I hadn't noticed that. I am not at all working class. I was brought up middle class though my parents came from poor backgrounds. We were always well off, but we never identified with any "class". I never thought of that much and I started making films, and I started realising that, wherever the class, there is a distance with which a lot of people are trying to deal in Australia, a problem of being concerned and of not being concerned. This seemed to be a key to approaching Australian characters. I believe now that it is bad to be so concerned. People need to be more emotional, more honest and open, whatever their background.

There is a poignant reference to that last in the film, when John's mother tells him that his father had ordered display, Through-out "Mail-Order Bride", too, there is a sense of embarrassment when other people (Charles O'Brien or Kevin (Ron Mearns) try to show affection publicly...

In Australia, there was a strong work ethic in the 1950s and '60s. It is a cliché now, but it really was true that men were brought up to be a strong symbol, an image. At the school I went to, and at St Andrew's College, University of



"...the race is important in the image of John as a winner." *The Boy Who Not Everything*



Karen (Ray Mervin) and Amy (Amy Poehler) in Stephen Walker's *Mail-Order Bride*. — *See you for commercial success!*

Sydney, there was also a strong scent of the way you had to grow up, and I believed in that image. It was that of the strong, independent male, who knew the world for what it was, who knew about "women" somehow instantaneously, and who was a good fellow, got on with his mates, didn't make a fuss and didn't challenge authority.

But it didn't work because it ignored vast areas of men's personalities. Softness and gentle emotions in a man were taboo, respect for women was taboo, anything you felt was taboo. No one supported the idea that you could be a "man", be "masculine", and yet be gentle.

Men in Australia seem to be changing that image now — women like Hughes and Rob Lowe. Mind you, I think Australian men were always emotional, they are just letting it show more.

In "Mail-Order Bride", there is a division between the male group and Kevin when it comes to his desire of Amy. Rather than a sense of identity, male friendship is presented as a conflict which paradoxically denies its members a real identity.

In the pub, friendship is very conditional, almost transactional. It is a threat if you try to pull one of us, or if you try to be something they don't accept. They have to prop each other up. When Kevin gets Amy pregnant and insists that he really wants Amy and wants to build a home, Tomoko (Paula Scott) has to break it. He has to do something because the group "friendship" is being undermined.

A lot of people have admired the character of Kevin, saying that he is stupid. I cannot believe people don't know that type is everywhere. I worked very closely

with Ray Mervin on that; he was adamant about the reality of that character and so was I.

Would it have been possible to make "Mail-Order Bride" outside the ABC?

Absolutely not. The film is too raw for commercial themes. I am glad the ABC is trying to do that sort of thing, because it is the only place it is ever going to be seen.

You are again working on something for television.

Yes, *Quest Beyond Time*, for the Australian Children's Television Foundation. It has a very good script by Tony Morphet and it is not too far in the future. It is a totally different to anything I have done, because it is an action-adventure story, about a boy who goes into the future, meets a young girl and

goes on a quest with her. We had enormous problems with the weather and I am not sure how the film is going to turn out.

How important is it for you to work for television?

I have a feeling I am drifting more towards playing my time 50-50 between television and cinema. But I like the idea of people going to cinema. Somehow features seem to be more significant, they create a bigger impact in the end. But a filmmaker today can't ignore television. It is where a lot of the money is and it is where you get an audience. If one is wanting to explore the life that we are living, maybe television is a better way of doing it than the cinema. But cinema is my first love and where I would prefer to work.

In terms of your career, have there been many changes between getting projects off the ground?

Yes. It was a difficult period before *Sea* because I was trying to get that going for two years. After *Sea*, the offers didn't usually pour in, and when they came it was mainly for television. In 1982-83, for *Love Always* I felt through *The Key* (all) though. I basically had nothing to do. I was offered some film scripts I didn't consider to be very good, and which I am sure would have destroyed me, and then, I got involved.

You obviously enjoyed that era of filmmaking when it was possible to make direct statements, mainly on ABC funds. How has the enormous changes of the past few years affected your career?

Professionally, I still made *The Key*, but in some ways I made a compromise work. It is tried to make it in a commercial way, which in the old days I wouldn't have done. I am very conscious of making films which audiences are going to want to see, but still trying to keep honest. I have had to realize that unless people come and see my films I am not going to survive. But I am conscious also that if I just make any old sort of film, and not care what the content is, I will lose interest. I would rather work in a post office than do that. I want to make films that are relevant to my life, because if they are relevant to my life they may be relevant to other people's. But I know I have to make films that are more appealing to general audiences, and there is a dilemma there.

How conscious are you of the location and design in your films?

More and more so. I am getting very concerned about locations and set design because they are such a powerful part of a film. An

direction is the look, the feel, that comes across irrespective of the script: it's like an extra story being told, and it has to be accurate and reflective. I have always felt that art direction was my weak point. It has taken a while, but now I feel much more confident.

Nevertheless, it is an area that some would say is very strong in your films...

Maybe, but I have always felt I don't concentrate on it enough.

The interiors in "The Boy" have a very British feel. How conscious were you of that?

Those colleges are very British. When we shot the film I felt it to be an accurate portrayal of college life in Australia. But a dose came out as British. I am not going to apologise for our Anglo-Saxon background.

In terms of camera technique, "Love Letters" and "Mad-Order Bride" had some elaborately constructed shots, which allowed you to cover scenes in continuous takes, rather than the "classical"

manner of covering a scene and cutting it together in the editing room...

I tried to experiment in *Mad-Order Bride*. I don't want to lapse into what I see a lot of other filmmakers doing, which is the classic way of covering a scene, and which, I admit, I have done a lot of myself. Now I would prefer to go with my instincts, rather than cover it safely. In the end, it makes for a more dynamic film. But one has to be careful, it can backfire and one can end up with an uncontrolled scene.

Were you an adventuresome working on "The Boy" as you might have hoped?

I wanted to make sure it looked good — and rather the crew and the producers in any way interfered — and I wanted to make sure I got the message across clearly. I didn't worry about being technically smart: I was a bit like that on *Love Letters*. Watching *The Boy* now, I realise I could have made a stylistically bolder film. But I am happy enough.

I have this feeling now that I



I feel as if I have gone through an ordeal making a lot of films that were pretty bloody difficult to make. (Left to right) Michael and Barbara (John McQueen) in *Stephen Walker's The Love Letters from Tashita Road*

don't want to get made as a filmmaker. I would like to become more adventuresome cinematically. I am now confident enough to do it, to take more risks, and in *For Love Alone* I would like to take bigger risks.

So, "For Love Alone" is finally happening?

Four years in the making! We start pre-production in January, shooting in April through to June.

Is it from your script?

Yes. I wrote the script from the novel (by Christian Scovel). It took a long, painful three-and-a-half years. Only Hugo Weaving has been cast so far.

I feel happy about doing the film. I identify with the girl in the novel, with the way she longed for love, to be able to give herself

I feel as if I have gone through an ordeal, making a lot of films that were pretty bloody difficult to make. Even the shorts were. *Captains of Care* was an ordeal and so was *Warrior of the Sun*, although both were rewarding. *Mr. and Mrs. Smith* was the most difficult film to make. I was exhausted, emotionally and physically, for years afterwards, and so was Bryna Brown.

In a way, I have been going through this ordeal by fire, making the toughest films I could, during the past four years. I feel as if I am coming out of it, as if I had to go to some sort of depths, and now I can come out. I don't want to make a film as severe as *Star 80*.

For Love Alone is a totally different film. But you never know how you are going to develop. I just hope I will never make films that I don't really care about. Actually, I don't think I could ever try. ★



Stephen Walker's most recent work is *Adventures by American Children's Television Foundation's Quest Beyond Time*. From left to right: Peter (Stephen King), Mike (David Caruso) and Woodrow (John Cullum)

The films of IAN PRINGLE

John O'Hara

The opening montage of *The Fields of Heaven* is characteristic of Ian Pringle's filmmaking: a distant shot of blue mountain ridges, fading to shots of storms, clouds creeping like sheep over black ground, fading to a slow panning shot across the mountains. These are blue, jagged, forested, they appear as pieces in a jigsaw. This vista introduces a characteristic focus on landscape in Pringle's films, so remote, forbidding, a place of struggle. It suggests also his concentration on formal qualities of composition, light, color; the development of moods that are reflective, even disturbing, intense and claustrophobic.

His films return to locations in the Australian countryside that are remote and force adaptation in people's lives, the Boyang High Plains, the Milder Westmans, the mountains of northern Victoria and the Gippsland coast. The films look as if people visit these landscapes, are drawn to them, live there. There is not much action in any of them, everything happens on a reduced scale. Small gestures become more important. The characters exist in these films less as people in drama than as figures in a landscape, often in exile. They search for meaning that permanently eludes them, exist beyond them. The metaphor of a journey occurs in all the films, particularly the most recent, yet-to-be-released *Wrong World*.

Pringle emphasizes his interest in the difficulty people have communicating with each other.

What my films are really about is identifying it is not possible to show: that is, the unspoken thing between people. We think we communicate but we fool ourselves. We really are just reduced to a confusion of words. There is so little communication between people and that is the greatest tragedy of all. I would hope that is at the heart of all the films I make.

Ian Pringle has made four films, each a quantum leap on its predecessor. His films



illustrate in part what the Australian Film Institute describes as the "New Wave" of Australian cinema. Each of these films is distinctive in its look, its care taken in the composition of images, framing, color, sound, and in the flow of images to suggest an intricate process of memory and imagination. The stories are told in unconventional, thoughtful ways that demand and perhaps produce an attentive audience. As a director, Pringle is interesting for his images, his narrative construction, for

the atmosphere and intensity of his stories, and for his way of seeing landscape and city.

This is a filmmaking practice rooted in specific Australian locations. These films are less affected by practices of television production, its grip and operativeness of the real, but appear to see the world as if nobody had looked through the lens of a camera before. It is like being at the beginning of cinema, an experience in establishing how things look, what rhythms can be set up by camera shots, especially panning and tracking shots, and by editing, particularly the juxtaposition of interiors and landscapes. This vision is a collaborative effort between Pringle and director of photography and editor Ray Agard.

Each of these films has a pulse of its own which makes them interesting to watch, even in the case of the first, *The Cartographer and the Walker* (1977), which tends to be followed by atmosphere and deliberate poetic intent. All of them, too, promise more than they deliver. There is a weakness here in following through a story to a beginning, middle and end (in whatever order) rather than assembling a story as a collage of fragments.

Pringle's filmmaking began after he enrolled as a Media Studies student at the Royal Melbourne Institute of Technology. Equipment was available to him as well as support from staff and students. Television production lecturer Joe Ford appeared in his early films, as did cinema lecturer Doug Lee who also collaborated with Pringle on the scriptwriting. His videography *Flights* (1977) received "special recognition for innovative use of the medium" at the Venice awards. In the same year he made *The Cartographer and the Walker*, a 55-minute black and white drama (although the title sounds like a sophisticated, European animated short), using amateur actors and set in the country around Mt Macedon in north-eastern Victoria. It cost only \$12,000 of which the Australian Film Commission (AFC) contributed \$7000 through the Creative Development



Actors Richard Marx and Cunningham (Giz Ewens) take a rest on the high plains. *The Plains of Heaven*

It was. This was followed two years later by *Wrecked*, another short feature, this time in color, introducing actor Richard Marx, and that great cinema player, John Finn. The budget rose to \$10,000 of which the AFC contributed \$12,800. *Wrecked* was screened around Australia by the National Film Theatre. Pringle's third film, and the one that brought him to notice, was *The Plains of Heaven*, which runs 88 minutes and was made for \$120,000. The AFC chipped in \$55,000, and the film has since been sold in a number of countries to television. It had what Pringle describes as "a reasonable man" in Australia and continues to return money. It was shot on the Epping Bush Plains, again with Richard Marx (and again with John Finn). *The Plains of Heaven* won the Gold Duct and Interfilm Jury Prize at the Melbourne film festival in 1982.

This success was followed by the latest film, *Wrong World* (which could well be the title for all of Pringle's films), which, at the time of going to press, was not yet released. It is an ambitious \$600,000 feature film, made with a grant of more than \$100,000 from Film Victoria and an AFC distribution guarantee, Pringle says.

It is so difficult to get money. Anything that is slightly different stands no chance unless you have other avenues covered such as Film Victoria investment to cover the non-deductibles, and a distribution guarantee which provides a 25 per cent return to the investor.

In making low-budget films, he sees advantages beyond those of necessity:

You can do and say things that otherwise you couldn't. It is primarily clear that you can operate in a way that higher budgets won't allow you to. And the restrictions, the arbitrage approach to filmmaking in this country, puts you even more at a handicap. You can tell stories that reflect the ways people are. Low-budget stuff tends to be very starkness. People have to go out with a particular vision and make their film, and that is always a reflection of the world around them. And you can have that phenomenon operating in low-budget situations. With a

high budget, when you start to get up into millions of dollars, everything starts to be homogenized unless you have advanced yourself into a position where you can still maintain your integrity and authority over the project. With the big bucks, you have a producer coming in, you get a package together, and you end up with *The Man from Snowy River*, like from past.

Wrong World is international in scope and treatment, shot in Super 16 mm that looks like 35 mm, glowing with color and extending Pringle's already characteristic sense of drama, interaction of character and landscape, and pursuit of an intense, perhaps insupportable goal.

It develops a more coherent plot line, though demanding considerable attentiveness to follow

it, and continues the theme of the journey, the sense that meaning escapes its characters, it still depicts the characters as figures against a landscape rather than as fully motivated characters in a drama, and depicts that formal patterning which gives structure to all his films in the composition of images, play of light, editing, recurrence of key sequences, the clear but narrow strips of experience taken, and unusual inaction in angles and perspectives from which images are seen and established. One might say the films adopt a perspective rather than a point of view. Reflecting on this aspect of his filmmaking, Pringle says,

I am interested in reflecting our culture today. I am interested in individuals who exist on the periphery of society. I am interested in the way people communicate with each other, what goes into that communication. I suppose they are all things to do with what makes us human. Our culture is starting to change, I think it is becoming more American, and I am particularly interested in observing how that is happening. And we are hardly aware that we are quickly becoming a satellite of American culture. It is quite a shift from the 1950s. Our values are changing, things are becoming more expensive, more disposable, there is a loss of optimism in our lives, but people are becoming more and more skinned and unable to fit into a group or survival unit. It is becoming more disparate and a falling apart. And that is why you get cases such as this director of *Truman* [*Wrong World*]. He has lost his sense of gravity and is culturally and aesthetically out of step. He doesn't come from anywhere any more. That is something I have explored before.

The Cartographer and the Waiter

This first film follows out an idea as much as it tells a story. One has the impression that the story arose, almost incidentally, from a certain way of seeing things. The film looks like a filmmaker's first attempt, appreciative enough, to record the landscape, to chart a journey.

In fact sequence records movement, simply



Truman (Richard Marx) explains to Mary (Mastrantonio) his reasons for going and experiences in *Lo Paga, Bolivia: Wrong World*

and limply, in shots of a young man running across paddocks, by fences, by three horses which turn and run like the wind with him. Each shot is beautifully set up and followed through with accompanying piano music, rather like a silent film.

A second character appears, and the two continue in silent shots: one running, the other walking and watching. This is an essay in strict construction, nothing much happens and what does clearly has meaning that is not for the moment apparent. The second character stops and drinks a circle and, within it, a triangle. He is the cinematographer, played in an amiable and engaging way by Joe Ford.

Sound, and some approach to characters, is introduced with a shot of an old Indian driving along a country road. The cinematographer comes to a farm house, where he meets the waiter, casually and laconically, and presents his name for the attempt to reach a hidden valley. The waiter appears to know something that nobody else does, which is perhaps the reason for his given occupation. There is some discussion about where the real meaning of events lies, in imagination, perhaps in fantasy. An argument about the meaning of images is hardly resolved by the declaration that you can make them mean whatever you want. A three-way conversation with a girl, played languidly by Miranda Bowen, explores relationships between language and meaning ("You can't express exact meanings in an exact language", the actor).

The three of them go off into the bush to find the valley, and the country becomes increasingly rugged. The shots are limited and lighting flickers, the film, residing for long moments of time. These reflections induce a curious sense that the characters, far all their talking up the mountains, haven't really got very far. It is difficult, too, to sympathize with anxiety about being lost in the wilderness when a road is clearly visible in the background.

The film could be seen as a tortuous reflection on meaning delivered by cinematic means on a Sunday afternoon trip in the film. It is more an essay, somewhat overloaded by an obscure letter of significance, on recording movement, the play of light, and a narrator's human presence in a particular landscape.

Wronsky

This second film reflects a quiet, dignified quality as though one can simply enjoy looking at the landscape of shots of landscapes and characters. It appears to be a collage of scenes, loosely connected, and mostly shot in Williamsburg, and on the Coney Island coast. The plot development is sketchy, the story always on the verge of disappearing completely into a dreamy, interior, unfinished state. Characters tend not to be identified by name until late in the piece, if at all. The dialogue is paucity, broken, informal, inconclusive. Action tends to be silent, with some key scenes taking place off-camera. Low-riding is suggested by implication, the strain of Wronsky's voice which is managed by the splendid and comely Phil Dugg off the set.

Revelations are not the focal point of the film. The final appearance of a herd of cows swimming in from the sea is an open, even ambiguous image, by no means a conclusion to the story. Wronsky dwells upon places, the appearance of things. It is as though everything is a small world, experience is hopeless, a little materialism, a lot of Daniel Kravitz here, folk comedy there, some romantic nostalgia whether for Carbone or the kash.



Top: Bill (Chris Lusk) and Wronsky (Alan Thompson) in the first act. Above: Colman (Miranda Bowen) and Wronsky in the Great City. Wronsky:

The story is slight, even unimpressive. A young man whose connection to his absent, travelling father consists of a bedroom wall plastered with postcards is attracted by a reference on one of them to a scene of cows emerging from the water just where around Wronsky, and goes to see for himself.

Along the way he picks up a couple of friends played by Doris Ling and Miranda Bowen. The unlikelihood of it all doesn't matter so much, and is perhaps the point of the film. But it doesn't give one a material grasp of those people, a sense that they are characters embedded in a life of their own. They haunt the city as vaguely recognizable figures during moments in a pool room, a Coney coffee house, a Pezco terrace. There is something of the atmosphere, intended or not, of *Working for Doodle*, as though everything is a series of diversions while a small performance troupe tells time. Some of the diversions are notable, particularly John Pines' imitation of a Spanish peasant with hair, distractingly cheerful and receding as an inexpressible aspect of his own invention. His appearance is followed by a scene with a fierce curly farmer, backing his cow yard, also wonderfully played by John Pines, whose beard, showing considerable verisimilitude, particularly as the two relax almost overlap in the film.

Nothing much comes of these incidents, except that the anti-English-speaking peasant threatens, almost literally, to run away with the film. He leads the small company like the Pied Piper up a remote hillside, as the camera pans across windweave fields. Finally:

These characters were after something that doesn't exist, something you wouldn't see until you believed it. And that was the idea of having cows come out of the sea. To set up something you wouldn't believe unless you see it is quite difficult and that is why we chose the shots of the various vistas with nothing in them — the landscape, the grass — to create this sense of looking for something to come out of it. If you have someone looking for something and, most specifically, for something that doesn't exist, if you keep going back to the landscape, you are enhancing the chance of seeing it. I would hope there was a sort of hallucinogenic quality to the landscape. It couples in with the cows.

Much of the film has this studied quality: shots of city streets, buildings, coffee houses, churches, factories and hill-lands, studies of trains and trains, and shots from moving vehicles, blurring landscape through windows. The film exists as a set of patterns, lateral reflections, rather like the collection of postcards on Wronsky's wall. Some of the technical effects are not quite right, particularly the interior lighting, and there are some awkward sets and takes. But, generally, the editing captures the rhythm of these patterns of reflection. Finally:

Formal patterns in a conscious way of telling the story. Creatistically I am very attracted in how people respond to images, what that sensitive response is, and learning about it, learning how to create a certain emotion in people by dropping in a shot of a landscape or by putting in a bit of music. That has to be instinctive on my part, so that is what I am capturing; that sensitive response from the audience, to build as while I have already set up. It is not an exact breaking of the building — that is the way I would see it. So, at the end of *Wronsky*, when we cut away to the hills, it is building on his emotional state; it is to amplify that.

The film is moving, lifting at points such as the appearance of Phil Dugg or John Pines, whose roles appear to have little to do with the story. Some of the shots are held too long. Several

shots in the city are chosen apparently because of the unusual quality of this building or that billboard. Frawley is attracted, too, to those cinematic shots of the city skyline taken across the water from Manhattan, although I prefer his images to those of Paul Coen's in his spybox *My First Wife* (1984).

The low-angle shot is not particularly convincing, as though arbitrary, has no part in this picture. But, randomly, depends upon some shared experience and there is not much of that in any of these films. There are some grains of local color — of Glasnik in a cafe, a man screaming for buses at a railway station — but these, too, are almost out of place, apologetic. Some locations are hardly touched, such as the simple, momentary shot of drinkers in a local pub.

Some of the medieval interlappings are rather nice, such as Frawley's response to the dairy farmer to a question about the name of his dog. His reply (I was fairly livid) is, "Haw? Cowals have to stool him." The control here is the film about a search for cows coming from the water is somewhat tenuous, and difficult to connect with much mystery or regret. But the repeated shots of endless, empty corridors are ordered by some saving irony: "Did your father write about anything we could recognize?" "No." And as the piano music might suggest, one is also not meant to recognize anything. The final images show cows being herded from the water to George's store in them. Perhaps they don't count. Perhaps he has to compare his father as well, who exists in the film as a reference, a space, someone just departed who is still thought well of.

The Plains of Heaven

This is an atmospheric mood piece (with a title reminiscent of a line from *Wandering Athlete*) set in wild, desolate country in the Boying High Plains. The slow, passing shots at the beginning establish a mood of wistful attraction, perhaps something threatening. They reflect the director's fascination with the landscape. Its colors, lines and planes as a central determining force in the drama. Frawley:

I tried to make the landscape as natural as possible and as unworldly as the world on the television. There I think the town and the wilderness, the false world of the television and the false world of a place like that. Even though it is so starkly beautiful, the landscape transcends normal concepts of nature. Beautiful and amazing, that's the way I feel about it.

How do you use the landscape to tell the story?

Well, that character of Cunningham has a connection with it. That is one way of explaining Cunningham: his connection with the landscape. Barker doesn't see that is one way of explaining Barker. And it is the landscape, the elements, which, in the end, have the last say because this notion of man's point out into the wilderness has been such an important part of our psyche, of Austrianness coming back and dominating the landscape, though they never will. They may dominate it to a degree but it will always be there and inimitable. All we end up doing is putting these silly little constructions up for a while. And that is a lot of the thoughts behind *The Plains of Heaven*: these two individuals' going about quite ridiculous things in the midst of nowhere in this extraordinary environment, which has the last say.

The folly of humans, that is what it is about: that is what the landscape is said to display.

As Frawley suggests, this film is about isolation, sometimes, most and sometimes produced in it, in part one of two technicians who mean a co-suffering post for television signals. Their existence is itinerant, consisting mainly in maintaining the equipment, checking the transmissions, eating baked beans, drinking whisky and smoking endless cigarettes. One of them, Cunningham, keeps fumes. He is played by Rex Evans, keen and ferocious himself. The other, Barker, is played by the unassuming Richard More. He amuses himself watching television, news of demagogues and disasters (which must be counted as an oblique editorial on the part of the director) and America quit shows in which commentators identify pop songs and performers.

Much of the interest in the film lies in its slow rhythms, the careful cutting of shots of the landscape, the radio towers and barn, the weak man, the television images, and the domestic life, if it can be called that, between the two men. There are lyrical shots of the men's actions off rebelling into a valley that goes way so another ridge shading off into indigo to blue-grey, mist over rocks, buildings played on a peak. Some of the most philosophical speculation is less convincing. During the rebelling expedition, Barker remarks on a lengthy discussion about the place of man in the world. He begins with the place of rabbits in the scheme of things:

Well it's right that they should mess up the balance, because that's part of the balance too. I mean everything on this earth is but naturally, and that is part of that along with everything else. And part of the way man is it is to make progress and change things. We are meant to change things. So if the rabbits are here because of man, well, that's part of the balance too. See what I mean?

Cunningham doesn't see what he means; he hasn't even heard what Barker has said. Throughout the film, Cunningham is shown to exist in his own world, suffering nightmares.



Left: Barker just away from the over-printed museum. Right: Cunningham's sense of humor becomes increasingly naive. *The Plains of Heaven*

There control is not suggested, as though the routines of behavior can be observed but not their specific meaning. One night he destroys the equipment and disappears into the mountains. Company men appear, a search fails to locate Cunningham, and Barker is supposed to write up a report on the accident. His superior is unconvincedly played by Gerard Kennedy, and the film polarizes his identification for the employee against the company interests. This confrontation is brutal, but taken as a normal confrontation of the non-rational depiction of life on the mountain.

The film follows as it moves from the wilderness to the city, with a curiously speeded-up sequence of city lights. There are various atmospheric shots of lights, skyscrapers, trains and office accidents cut with the night of moon rots on a lonely television monitor. Instead doesn't really recover until Barker returns to the country, to meet John Frawley playing a cranky gauge operator, like a figure from the *Book of Eli*. Barker finally locates Cunningham in the wild and rescues him, although he subsequently dies. As usual, the search is more startling than the discovery. About what it means Barker is silent, blaring every word with a rifle at the birds whirling in the sky.

As with the two earlier films, *The Plains of Heaven* constructs a complex, remote world, representing characters as figures within a thousand landscape in which they are never at ease, although they can say little about it.

Wrong World

Wrong World glows, saturated in deep, intense colors. The film's attractiveness lies in the weaving of light and sound, its sequences interest between several locations as the story unfolds in layers, according to Frawley's unconventional narrative style. This develops from his filmmaking practice:

I just go out and I tell the story the way I see it. I never do storyboards. People always ask,



"Where is the storyboard? Where is the shot-list? And I say, 'Here it is,' and I am lying. I never have a shot list. I never have a storyboard. I look at the location. I know what has got to happen, and that is it. I can't explain it any more than that. I know how it looks. I know how the camera has to work. It is totally instinctive. I love to get into a room and work it out with the actors and the camera. And if you don't respond to the moment, then all is lost for me. It is the setting up of the moment. That is why I always try to shoot on location."

Does the script exist beforehand?

Yes [laughingly]. It sort of does and it doesn't. Your script is really a way of starting the project. Sometimes I stick myself to the lines, because they are right; sometimes it doesn't matter. This is why Richard is so good. He can just come out with things that are right. He thinks about what he is doing. There is a deal of improvisation but I would never go in with the intention of improvising a film. You have to make the moment, and that is improvising in a degree, but you have to know what you want to do. You have to have thought it out very, very carefully. There is too much at stake if you don't.

What about connections between sequences?

You have to memorize those. You have to be during the film at you go. A lot of the subtleties of *Wrong World* emerged in the editing. I know what had to happen in terms of going back to what happened in the past, but that was going to be connected, so there were little things to keep reminding me. I basically had a good idea. I know what it should be. And some things obviously change when you go to a place that you have never been to before and you are going along something. Ray's very good at that. He is always looking for certain statements that will complement, and composition that will complement. He is the most gifted person I know working in cinema.

As this might suggest, *Wrong World* is, as much as anything else, a film about locations and the significance to be attributed to them. Privately:

It starts with choosing the location, choosing the right place to do it, because if you have done that you have created half the atmosphere. It is a matter of knowing where you are going in the scene, and getting there and setting the chemistry together. The chemistry and the collaboration with Ray is very important. We discuss every shot. I love to look through the camera when I am, and know that this is there and that is there. Out of all the processes of making films, it is the shooting that I like, and the most precious of all the moments is when the camera is rolling. Everything else is irrelevant except for that moment.

Wrong World continues Privately's disregard of conventions of establishing character, action and location. It follows a fine line, in consequence, between inventiveness and confusion. But Privately intends it to be different from his earlier films:

I thought I would try and tell a corner here and tell a story with characters. So I wrote all the stuff between two people in a motel room. The personal history of the guy, Tompkins, was something I invented. But, once I had worked out his personal history, I went to Doris [Lynch], my collaborator, and we worked together on it. We are both not

writers. That is the point. We couldn't write to save ourselves. But we struggle, we keep at it. It took us almost a year to write that.

The story follows the faded quester of a young doctor, David Transome, played by Richard Meier. He has been through medical school with a friend, Robert (Robbie McGinnis), who has stayed in Melbourne, gone into practice and become rich. But David is an idealist, has gone to South America to do a lot of work in a hospital. He becomes a drug addict, travels through the U.S., keeps a diary, returns to Australia and meets in a drug rehabilitation hospital a young girl, Mary (Jo Kneeney), who is an addict and petty criminal. He journeys with her to Nellie to her sister's house, and tells her his story. These and other characters are not introduced by name until well into the film, and almost tactlessly. Their communication is sparse, laconic and abrupt, certainly for the early part of their association, as though there is nothing left to be said, or they are not sure to say it.

The film opens with a shot of an aerial's coming in to land at night although one cannot see the aerial's and has to decipher the shot of a dark screen with pinpoints of light and a silhouette, flashing light that resembles a bip on a roller screen. The image cuts to a tracking shot of towed-down, past more lights, then another tracking shot from a car past the reflected lines and red splashes of hair gleaming along the roadway. This image cuts to a low-angle shot of David's standing in front of a Howard Johnson sign, a vast pink and blue neon sign. A voice-over begins "New York. If you scratch away the artificial (flesh and other), you'll find the real thing and glimmer underneath."

These shots, arriving, almost dancing, introduce the world: aerials, too, come! They signal a disorientation, especially the hand-held camera shot of David beneath the moon, a distance between appearance and what matters. His gazing voice-over suggests a sense of isolation, of indifference:

I didn't say that. Someone else did. And they didn't say it about New York. They said it about anywhere else. It doesn't matter. There or here. Me or them. It's all the same. None of it matters at all.



Meier and Thomas watch television in a motel room on the way to Mary's sister's place. *Wrong World*

This collapsing together of things introduces one of the themes of the film, the answering across of a bare existence from South America to New York, and then to Australia. It is as though all margins have been exhausted and the film is to make an attempted recovery. The voice-over tells that David has been a doctor in Bolivia, in some squalor and distress. "I'd come to tend the sick, but I discovered that I was the one with the disease." This reference to Bolivia is little more than a fleeting mention. Such momentary allusions are key clues to questions of identity and passage in the film. One needs to be alert to grasp their significance. The opening marriage gives way to the film. *Wrong World*, with its implications about contrasts between Western capitalism and Third World underdevelopment, idealism and cynicism, reality and illusion.

The film is then made up of interest sequences between New York, rural U.S., Bolivia and Australia. After the title, the story takes up on a beautiful shot of American rolling fields and a road winding to the horizon, a landscape without people or significance. David has begun what he describes as a search for the U.S., although the U.S. exists in the film as a kind of abstraction, a place of New York lights, towering buildings, endless roads and scoured fields, a visual collection of signs and signs.

David is the film's subject, narrative and another object in the American collage. He doesn't seem to speak to anyone else in the U.S., has no life but to update his journey through the empty countryside. The tone is sombre, the movement is slow, the scale of things reduced. The state is of a journey without destination, taken up with choices that are not real choices. The past overlays and obscures the present, stifling capacity for decision and action. David seems in a haze of exhaustion. "The money's finished. It had to run out sometime. Everything done; the blood, the passion, the love."

The telling of the story becomes an elaborate game, coloring and concealing pieces from these elements. These are stirred or weighed into place, developing the narrative by simple extension rather than by reflection and implication. Transome's are not clearly marked so there is often confusion about where David is.

whether the landscape is American or Australian. These coincidences, or discontinuities, occur as his recollections are triggered, during journeys, while he is waiting at a railway station or lying awake at night. Peuple

What I tried to do was to create the sense of an ever knowing where you were, like what he is in the vehicle with Mary and we are to the bar with him in Denver. He could have got up, walked out of the vehicle and gone onto a bar. So you just don't know. Then you hear the knock and he is back in Melbourne. It is trying to bring together the shreds of a person's life. I would have liked to have been able to walk more that way. To me memory works in that way; it works in unconscious ways. I can be walking up that hallway there and suddenly think of going through an airport lounge in Sydney. The most obscure things come at the strangest times, and what I tried to do with David was to have these weird things reveal, for no accountable reason at times.

There is no particular reason why one recollection rather than another should come back to me. At the end, when he goes out to the car in the second motel room, he sits in the car and we think he has driven off, it cuts to the shot of the city, driving into the city. It could have started off with another shot, just trying to create this emotion of leaving, a flight reflex, when he talks to the doctor, that refers to the earlier conversation he had with the psychiatrist about the flight reflex: 'Against have a couple around themselves, and if you encroach upon it.' And that is what happened to him. He has this distance around himself. As soon as somebody gets close, he goes. And so, in that way, all the images which follow are there to create that sense of leaving, of leaving him. But there could have been another series of shots to create that. I think audiences will accept a lot more than a lot of filmmakers think they will. People are receptive if you don't walk it the right way.

Much of the characterization in the film becomes notational, shorthand in appropriate signs for different life-styles. Robert, for instance, the successful doctor, a just this life is shown to drive a white BMW, possess

an office with a gold sign saying 'Miles' that has panoramic skyline views, and has everything, as he remarks, from computerized diagnostic facilities to steamed meatloaf sandwiches. He has the cool, suave manner conventionally associated with success and social position, his children are named Jessica, Caroline and Jennifer. He is a convenient set of signs. Other minor characters exist in this way, not so much written in as designated. Therefore, Mary's water linen in her small house in NH, is married to a primary school teacher with children named Tracy and Derryn. She has no lines, and is not so much written in as written off.

Generally, the range of life-styles is deceptively narrow; the successful, middle-class professional, refused to the acquisition and display of wealth, the drugged young, living a desperate, ornamental existence, the pliant surviving lower middle class of Neil, with its threadbare Danish couch and lacquer table.

As the film develops and engages the story, which is perhaps surprisingly simple for the sophistication of its treatment, the characters falter. The film tends to become too verbal, too explanatory, particularly on David and Mary's long journey to NH, as he talks her about his life. The problems about the motivation and dynamism of characters comes up, too, in the consistency of their performance. Both of them pass from drug-dependent patients, shooting up on heroin and morphine, to reasonably sophisticated conversational partners. Like doctors, he becomes authoritarian. The changes in mood and attention between them are too sharp, too unlikely.

Some intimacy develops in these conversations, and is engaged in the only scene of physical involvement as they make love on a motel bed. They have been watching a television movie, or preening to watch as the picture has become distorted and Mary, who has seen it all before, tells him the story. He remarks that in the U.S. people become who they pretend to be, pretend to shoot him, the falls across him and they make love, themselves becoming whom they pretended to be. The verbal exchange is an other awkwardly to what looks like a bare scene, a declaration of consciousness, but is only the wall above the bed, and the camera pans slowly down to the dark, dimly lit corner of the room. One feels it would be inappropriate to show them making love, a kind of shock to them as much as the audience, as though a certain autonomy of looking cannot be managed within the film.

Several sequences shot in Bolivia tell the story of David's stay at a village hospital as a resident doctor, but the messages are really carried in the voice-over and reduced to that. A verbal account of a bomb explosion or the death of a child, over shots of a crowded every day street in La Paz, registers the facts of death and violence. It is more difficult to be moved by it. At another point, there is a panning shot across the lights of the city. David's voice-over tells us, 'At every light there was some congealed mass, some spiderweb of pain and suffering and openness.' Significance is stored rather than realized. His conclusion, that 'He'd define consciousness' is hardly supported by the images of village life. Ten days in South America may have been insufficient for the camera crew to shoot the footage that would have that impact. This problem underlines a lack of material grip in the film, a preoccupation with visual metaphor. One is always at a distance from the girl and palpable discomforts of being. The distance is deliberate, imposed partly through



Thomas finds comfort and escape again in morphine. *Wrong World*

the exhaustion and indifference of the narrative (the last shot is of his driving rapidly through the U.S.) partly through the expensive composition of each shot, and partly through the way our eye is drawn to horizon and the passenger areas that the real meaning of it all exists beyond them all, even beyond the film. The real heart of the film is in the glow, the lights, the darkness, the vision and the music. If the wrong can match the eye for movement and composition then Peuple's filmmaking will be something to watch. It is already striking, although there is a nagging sense, with all four films, that the whole is less than the sum of the parts.

Peuple is a naive artist in film. His parables reflect the world of the naive painter: self-contained and self-sufficient, a delight in the appearance of things, a fear that pure emotions exist like pure colors and can be expressed through color. They hardly exist, or at least not be collapsed in the present moment. There are precious few cultural references, instead, there is the sense that everything can be discovered for the first time. Thus, the emphasis on 'consciousness' and 'unconscious' and the pleasure of looking through the lens. The problem is to engage the original vision with the requirements of narrative.

Note: The quotes in this article are from an interview conducted by O'Hara with Peuple on 19 January 1985. At the time of writing, *Wrong World* had been accepted as an entry at the Berlin Film Festival. ■



Hunting for drugs at the railway station. *Wrong World*

Enticements to Voyeurism



The exuberance with which Polish-born filmmaker Walerian Borowczyk pursues his muse has, at times, earned him the unhappy and inexact epithet of pornographer. And indeed the key words of many of his feature titles — *Cortes lemmorax* (*Immortal Tales*, 1974), *Diule grzechu* (*Story of a Sin*, 1975), *Les héros du mal* (*Heroes of Evil*, 1979) — could almost form a lexicon of transgression. In his case, however, this is more of a flair than an obsession.

Borowczyk studied art in Cracow and began his film career designing posters for the major films showing there at the time. In 1953, he made his first experimental short. In 1957, he began to work in animation and the next year moved to Paris, where he has lived ever since. Even as a maker of experimental animated films he showed signs of being an incipient establishment feather-ruffler when one of his 'cartoons', *Le*

dictionnaire de Joachim (*Joachim's Dictionary*, 1961), was rejected by the directors of the *Tours Festival* in 1966 on the grounds that it was "detrimental to the prestige of art."

Borowczyk is unique among European filmmakers. His films abound with the sort of content that would seem best suited to those brigades of gentlemen perennially dressed for inclement weather. Yet, the painterly care with which he fills each frame at once removes him from such associations. Functioning on each film as director, director of photography, editor, scriptwriter and set designer he would seem to embody a sort of post-Lavigne version of the Renaissance ideal (the Renaissance being a period of which he is fond and has treated on more than one occasion in his films).

The following interview was conducted in Borowczyk's Paris office by Susan Adler.



Left: *Scenes from the past look for Wojciech Szostak's 1984 film *Two Pages of a Book* (Dolna, photo from catalog in his box set) Above: religious sculpture in Szostak's *Interior of an Ancient World* (Robert Curjel, photo)*

Have you done any formal study of filmmaking?

I didn't go to film school. I studied at the Academy of Fine Arts in Cracow. I started making films because I wanted to, playing around with a still camera. Then, when I was 14 years old, I saw a 16 mm movie camera in a shop window. It was open, revealing all the internal mechanisms, I was spellbound. As you can imagine, such goods were rare in Poland at that time. I bought one and started to experiment with it. Well, as soon as I saw the first images that I had made, all notions of "technique" flew out the window.

Technique is something you can learn very quickly; school isn't necessary for that. School can serve as a forum, a meeting place for young people — or people in general — who have the same passion. More often than not, the stairways and corridors of schools are the new classrooms and lecture halls, and it is often there that the

future of the art-form is determined. I rejected the idea of film school but I don't deny that it has certain things to offer: technique, experience with certain structures... with the canon.

What was the atmosphere like in Poland at that time?

Artists had liberty, but it was liberty under surveillance. For parents, there was almost total liberty within the framework of socialism. In spite of everything, we were free. For the promotion of parents after the war, the style was post-expressionist, abstract and sometimes surrealistic.

And for the filmmakers?

At that time I wasn't involved in cinema. I had bought my camera because I was fascinated by its mechanism, not to use it for professional purposes. To this day, I am fascinated by moving pictures: sculptures which are mechanical.



*Maria Pardo in the scene in Robert Curjel's *Walls*, based on a story by Stanislaw*

They evoke a certain emotion in me, like when I saw the open camera in the shop window.

The first things I made with it were short, rather like paintings in a way. The fundamental thing for me is that miracle which allows 24 frames a second to give the illusion of movement. This is the truth of cinema.

You met Andrzej Wajda during this period...

Wajda was at the Academy of Fine Arts with me for two years. But he chose to follow a different path. He left the Academy and enrolled at the Lodz Film School. Wajda was a good painter but he preferred the cinema.

I still point out that I don't make a living from it. I study art and paint for personal satisfaction. But I don't see making films as an occupation or painting. And I don't subscribe to the idea that it is natural for a painter to go on to making films simply because they are both visual arts. Cinema is quite independent from the other visual arts.

My first films were shapes or forms in motion. Sometimes I used actors and sometimes I would relax a little story or make a documentary or simply show abstract forms moving in a universe of music. I did everything myself and I experimented a great deal. I taught myself how to edit. You don't have to go to school to learn to edit. All you have to know is that there are 24 frames a second and how to work the camera. Then you start to make images that please you, to develop on your own. That is how I did it anyway. For me, it is not a question of the

film (stock) and the camera, it is the attitude of how you can recreate and improve or change and define nature.

It is important to develop by yourself, because when you find you repeat more heavily what you have lost. The disadvantage of film school, perhaps, is that you don't acquire the ability to resist, the perseverance to obtain something that belongs to you. There is the tendency to analyze; you spend a lot of time watching other people's films and develop a theoretical approach that tends to be literary.

A true artist, or true filmmaker, gives very little thought to technique. For me, it is a basic truth that there isn't that much discipline involved in art or in expression in general. It is only through quite arbitrary circumstances that one chooses a particular technique or form of expression or opposed to another. In this, for me, the cinema is like other art-forms.

But the costs involved are somewhat higher...

Not necessarily. There are instances when one can draw directly onto the film.

You used that technique in some of your early experimental films...

Yes. Maybe it is not for everybody. For me, shooting isn't the most important part: it is the projection, the final effect, which is the most important, and projection doesn't necessarily require the prior use of a camera. You can draw on the movement by scratching onto the film or drawing by hand.

Even if one wants to make film



Henke (Lila Bessie) in Durrty's first production, 'Mama, by Anna Henke, Henke.



After years in exile, Durrty returned to Poland to make 'Daddy' (Daddy's Girl) of a Day.

is the most occasional sense of feature film, and one wants to be a true filmmaker as well, it is still necessary to almost draw the movement, either by drawing onto the film stock or by the use of dance and actors. Whatever the method, the important thing is to convey how the movement will come out during the projection of the film because that is the point at which the relationship with the spectator is established. Natural photography — that is, photographing things as they are — is too easy, the creative process is reduced. Of course, there are photographs and photographs, but even then you deform nature.

If one has decided not to draw directly onto the stock but to photograph from nature, then a few really has to be created, although composed of natural elements. Here, the biggest difficulty is to avoid literary surface, to avoid illustration or the mechanical reproduction of nature. There has to be something else, and not just sentiment, not just character and writing as well as, and in spite of all this, there has to be a conception of what filmmaking is.

What is your conception of filmmaking?

I will tell you quite frankly that I am not free to analyze much. True art is freedom and sincerity: an

artist expressing himself by doing what he likes to do most, in total freedom, but absolutely no interference. But, unfortunately, nobody can do that, no filmmaker has this freedom.

To be a filmmaker whose work is seen means that you are obliged to work within the framework of degenerate film distribution circuits. I am not talking just about France. The practice of multiplying prints and circulating them in theaters, where always is the primary consideration, where the film can no longer be seen in a work of art but as merchandise produced by an industry is very inhibiting and, of course, cannot permit the filmmaker to have true, unbridled liberty. Even the greatest filmmakers have to renounce their ideas in their films if they want to hold on to any kind of artistic freedom. I ask myself: What is cinema? What is my conception of it? Once you have acquired the basic techniques, you don't think about them any more; you just do it. It is probably the miracle of riding or, rather, being able to be that which doesn't exist in real life.

Who are the great filmmakers you are referring to?

It is difficult to say. There are many filmmakers and films which are familiar to me and of which I am fond. Often, there are films I have liked very much, but I can't

even remember who made them. Sometimes the films I have liked the most are very short, only a few minutes long.

I doubt all this naming and judging, even though I am inevitably a party to it. You have asked me a question that has limited my freedom. Do you realize how many filmmakers there may be who are true artists, and yet their films haven't been made or seen? In this sense, I don't have the right to answer that question; it wouldn't be sincere. I would be like those panels of judges which select films for film festivals. What a monstrous act! What about the films they haven't seen — films that aren't yet made or are still in script stage or that weren't shown because of retrograde or political considerations?

Of the films showing in Paris at the moment, I am almost certain that I will like Miles Forman's *Amadeus*, just as I have liked his other films. I like Warner Keane and Charlie Chaplin very much. I don't share the enthusiasm that there seems to be for the American school, as they call it. I usually don't like anything associated with a school because it implies that there is a lack of originality. Let us say, I like films in general.

When I started to make films, I went to the movies a lot. But now I don't go as often because I find that I irritate myself. I am not a conformist like other people — I

don't feel impelled to keep abreast of social reasons — but one is inevitably bothered by the media in any case.

Talking of media bombardment, you have often been singled out as a target by film critics . . .

Ah, critics! In general, film critics are very limited people; they don't seem greatly interested in ideas, or particularly equipped to deal with them. They look at films with an analytical slant that never seems to change. A film should be viewed without any preconceptions. Film criticism is like a dress, a cultural institution in which the same ideas inevitably appear. The genre is celebrated and everything is keyed to the intelligence of a five-year-old.

Films are rarely spoken of in they should be by critics and usually only those films that are likely to draw large crowds are talked about. Artistic worth is rarely taken into consideration. A good number of different newspapers come out every day, each one with its own film critic. It never ceases to amaze me how often critics who see perhaps two films a day, which makes 700 a year, can analyze and write about, say, 365 films all with the same emotion. It must mean they don't believe what they write.

That is all part of the apparatus that generates more money for



Bonowczyk's *Jeune femme*. Helena Petrova, in his adaptation of the Italian *Una donna* by D. De Sade, and his friend, Dorothea Joch in *Jeune*.

more films. Surely, the pictures of naked women or the other suggestive images that are used so pervasively in your films have not been chosen for purely aesthetic reasons. . . .

Commercial exigencies and box-office potential are quite another subject, and one that doesn't interest me in the slightest. The most important thing for me is to impart my vision; if it turns out that people say, "He has made a commercial film", so much the better.

The first priority should be to make good films and to try to be good filmmakers working with as much freedom as possible. Of course, I know things aren't like that at all. You spend a lot of time playing a complicated game whereby you are busy trying to convince the people who have given you the money to make a film while, at the same time, convincing them that they are getting what they are paying for. For me, it's an endless struggle, seeking my vision — and, maybe, obscenity — in my films. Obviously, with short films there is greater freedom. With features, it is very rare that one gets to express oneself freely, but it does happen.

Just the same, erotic-cultural films such as yours can enable you more freedom than other forms?

Ernesto: What? Who used that term? I have never made films of that type.

Why don't you go looking for criticism and advice in Walt Disney's films, where kids abound? Take any film of his you care to think of, for example, *Snow White* and the Seven Dwarfs. Why don't you look for criticism there? There is always a boy and a girl in his films; there are even dogs that kiss each other and make vulgar suggestions — repeated three times you can feel a mile away. Disputing, doing that doesn't draw! I have never made films of that type.

If anything, I have been a victim of this sentiment that there is in my films. There was a court case in Italy about Dorothea Joch's in *Jeune* (*The Strange Case of Dr. Jekyll and Miss Osbourne*). With a film, you can change the content of everything, except the titles, by dubbing or by re-cutting it — and that is what they did with my film in Italy. It is the same as someone who cuts up paintings and puts them back together in different configurations with different parts of bodies from other paintings.

The producers dubbed the film and in re-cutting it they left out certain scenes. The film was released but was taken off by the decision of a court in Rome. It opened the precedent that every foreign director and actor now has the right to sue the producers or distribution company that has

dubbed the film. In Italy, they dub all films: it is an incredible violation of the author's rights. I have dubbed things myself but only as a last resort and I have more right to do so since I am the author of the film. In Italy, I was a victim of this abuse. I don't think that my films are any more exotic than most other films. Except for *Jeune*, of course, perhaps they are very rarely erotic.

The term pornography has been used, erroneously, as pejorative, in connection with certain of your films. . . .

What is pornography? For me, it doesn't exist and yet it is everywhere. Pornography is a legal term, not a critical or artistic one. One can't talk about pornography as the crime of society because in every country it is expressed as being different in the penal code. As for the censorship boards, I have never heard of one of the judges' making a scene about rape and I tell because he saw it in a film, so why on earth should they suppose that someone else would behave like that?

What is the difference between a home-made porn flick and a film with erotic content by Bonowczyk or Nagas Oshima?

It all depends on the message! For me it is exactly the same.

I Bonowczyk has said he would make up a secret meaning of his films and assembly but also in the sense of meaning to be sexual intercourse. —A.N.

whether I show a still-life or a man eating an apple or a man and woman during the sexual act.

People have strange problems: they close their eyes if they see a naked person, yet to open up a newspaper is not considered pornography. And there are certain people who get excited by things that wouldn't usually excite anybody. For example, there is a case of someone who derailed a train and masturbated in the woods nearby to the sound of the screams during the crash. Things like that have actually happened.

In practically every film in the history of cinema, there is a couple embracing. The appearance of the scene is a constant in the cinema. But where is the limit? You can show a woman's leg and no one thinks anything of it, raise the dress and it is obscene. What is decent and what is indecent is relative, in France and in Japan, the things that are considered pornography are very different.

Am you aware of having been rather brutally condemned by feminists?

Feminists? I don't think they care any more: they have given up and married and now they are housewives.

Jealous mad, women occupy key roles in my work, a lot more, I imagine, than on many of the films that don't cause the sort of controversy most seem to. But that is neither here nor there.

Your heroes — Ernesto Rabbini (Franco Pannof) and Lorenzo Borgia (Gloria Bellamy) in



The Countess Eugenia Bellamy (Valentino Bonowczyk) among her victims, all in the name of youth. Bonowczyk's *Conte* (interviewed Ernesto Joch).

"Innocent Tales", and Margherita Leri (Marina Fanno), Marcello (Giacca Laguarda) and Maria (Pascale Christofel) in "The Heroism of Eros", to name a few — don't have to answer to the society whose rules they transgress. You place them beyond good and evil, in spite of the tales of these films...

Deep down, I am on the side of these women. I hope that those people who have seen these films recognize their heroism: that is, the heroic energy they devote to realizing their desires, whatever they may be.

Similar to the heroes in action films?

Yes, but, of course, not at all.

Have you ever considered making an action film?

Genre films disgust me. Non-stopping repetitions of the same old thing — that, for me, is pornography. Naturally, I have had offers but I am not interested. There is always good and evil in those films and I am against that. I have my own way of seeing things.

Sounds, I have a great aversion to being labelled. Once, John Ford stood up at a press conference at a film festival and said, "My name is John Ford, I make Westerns." They want me to stand up and say, "Hello, I make erotic films." He didn't distinguish between politically reactionary Westerns and noble Westerns because Westerns have been accepted by the censors and the hypocritical society at large. It would be the same as another director saying, "I've made a neo-Fascist film," which of course he wouldn't, he would say "Western" or "detective story."

Do you spend a lot of time in pre-production?

No, usually the pre-production period is quite short. But I plan every detail and movement beforehand.

André Tarkovski has said that he does the same thing, and that for him the shoot is almost an anti-climax...

I don't feel the same way but I can understand. An imaginary film is, in a way, just as important as one that has been made. It isn't necessary to film. There are a lot of exceptional artists who have only conceived an idea for a film, and writers of genius who have only written one book, or not even finished it. After all, what is the making of a piece of sculpture? It is merely the last phase, the least important. The most important phase is when you have the film inside you.

Nonetheless, you do seem to manage to externalize your conception as you write the screenplays for all your films. Do you adhere strictly to the script during shooting?

I usually invent my film in moments of confusion and then, after a certain gestation period, I very carefully plot a final shooting script. But, after that, there isn't a process.

One shouldn't analyze everything so much, it is useless. If you ask me why I made a certain film, I can't answer you, I don't know.

Most of your films are based, in some degree, on works of literature, and often by authors with notorious reputations, such as Frank Wedekind, André Pieyre



de Mandiargues, and others who are less notorious, such as Strindberg and Robert Louis Stevenson...

If I do a film based on literature, on an erudite story by someone else, what does it matter? Cinema isn't literature; cinema is apparatus and, clearly, my way of

Top: *Marcello Leri, deep in Fanny's (Marina Fanno) arms. Marcello (Giacca Laguarda) and Marina (Pascale Christofel) in "The Heroism of Eros."*

telling a story isn't the same as the way a writer tells a story. For me, movement is crucial. It is a pity I can't make films that are completely abstract; after all, people like to watch flowers display and sporting events. It is a pity that film hasn't taken off in this direction as well.

"An anecdote" ("The Art of Loving") is certainly timeless, but Ovid's poem doesn't have a narrative thread...

Automatically, I am pleased with the film because it is fascinating to recover periods of history. That is the magnificent thing about filmmaking for me: to revive things that may or may not have existed. If you want, you can have blue apples or strangely-colored trees. What is also fascinating is reconstructing the material culture, objects from an era that is close but at the same time very distant. This is the magic.

To this extent, then, you are free: for example, in the reconstruction of Rome under Augustus in "The Art of Loving"...

But, even though I have always done the things I have wanted to do, I have never been able to do



Boncompagni's most recent film, *An anecdote (The Art of Loving)*, from Ovid.



An amoral. "Fides and Ideology are all instruments to exploit. I make the film, but other people watch them."

them in total freedom. As I said before, one can't be free, because even if I were to do a film with total freedom it would not be released.

Yes, have to flatter the taste of the public but it is not the public that is at fault. People have faith in things, but they aren't allowed to. By the time the censors have finished sipping away a bit here and a bit there, one's film is inevitably disfigured.

The version of *The Art of Loving* that will be released in Italy will be disfigured. The Italian producer and distributor have added scenes that are pornography because the producer decided to make an erotic film. There is a

sense in which a owner desires love to a true and the producer thought it was a pity there wasn't a woman involved. They faked lustre that were supposed to be from sex giving my permission to add certain scenes.

Nevertheless, I am happy with what I did because I feel that I have done things I hadn't been able to do in other films. Now I have other projects but I will never again work with a producer whom I don't know well.

What other projects are you doing?

I am doing a film in France and there is co-production in Germany for German television. I am pre-

paring a film I have dreamt of doing for a long time, an authentic reconstruction of Nietzsche's story. There is a plan to make it in five episodes for television but the form doesn't interest me as much as the idea of reconstructing ancient Egypt.

The private life of another woman; although I don't share the opinion that you are a gynecologist, you certainly seem to be something of a voyeur . . .

No more than you or anyone else. Films and television are all witnesses to voyeurism. I make the films, but other people watch them.

Filmography

Features

- 1967 *Théâtre de Monsieur et Madame Kahel* (The Theatre of Mr and Mrs Kahel)
- 1968 *Gone, 4-7-6* (*Gone, Island of Love*)
- 1971 *Blanche*
- 1974 *Contes romanesques* (Romantic Tales)
- 1975 *Illegale giustizia* (Story of a Sin)
- La hôte (The Host)
- 1976 *Le corps* (The Mosaic)
- 1977 *Intérieur d'un coiffeur* (Behind Coiffeur's Wall)
- 1979 *Les bruyères du mal* (The Whispers of Evil)
- 1980 *Lulu*
- Bucciar Jekyll et les femmes* (The Strange Case of Dr Jekyll and Miss Gishouse)
- 1984 *An amoral* (The Art of Loving)

Shorts

- 1975 *Gloss* (The Host)
- 1976 *Photographies vivantes* (Living Photographs)
- Attalea de Fernand Léger* (The Studio of Fernand Léger)

- 1975 *Julia* (Autumn)
- 1977 *My sister me* (Dare Spoken Time)
- Napoleone accademico* (Hypocritical Feelings)
- Stagione*
- Un'ora* (Days of Schooling)
- Saturno Miodorich* (The Banner of Youth)
- 1978 *Don* (The House)
- Solida* (Solid)
- 1979 *Les astronomes* (The Astronomers)
- Treize inconnus* (Unknowns)
- Le monde* (The World)
- La hôte* (The Host)
- La hôte* (The Host)
- La hôte* (The Host)
- La hôte* (The Host)
- 1982 *Théâtre de Monsieur et Madame Kahel* (The Theatre of Mr and Mrs Kahel, one episode: The Concert)
- 1983 *Encyclopédie du grand homme* in 13 volumes (Grandfather's 13-volume Encyclopedias)
- Holy Smoke*
- Romances*
- Les photographes/magasin* du XIX^e siècle (The Photographers/magasin XIX Century Shop)
- Les photographes* (The Photographers)
- Les ordres* (The Orders)
- La fille sage* (The Good Girl)
- L'écriture* (Writing)
- Contes*
- 1984 *Les jeux des anges* (The Angels/Games)
- Le petit peccé* (The Small Sin)
- Le monde* (The World)
- 1985 *Le dessin* (The Drawing)
- Théâtre de Monsieur et Madame Kahel* (The Theatre of Mr and Mrs Kahel, one episode: A Good Summer)
- 1986 *Beauté*
- 1987 *Diptyque* (Diptych)
- Caricature*
- 1989 *Le photographe* (The Photographer)
- 1975 *Une collection particulière* (A Special Collection)
- 1975 *Bruf von Pire* (Letter from Paris)
- 1979 *L'homme* (The Captain) ★



*Lige Broussard and Pierre Broussard in Breznevich's released *Gone, 4-7-6* (Gone, Island of Love)*

Picture Preview

Bliss

Throughout history many great artists have depicted the tortures of hell. But never before has anyone dared to suggest that hell is a place where an elephant sits on your motor car.

Bliss is directed by Ray Lawrence, for producer Anthony Buckley from a screenplay by Lawrence and Peter Carey, based on the novel by Carey. The director of photography is Paul Murphy, the sound recorder is Gary Wilson and the editor Wayne Le Clos. It stars Barry Otto, Lynette Curran, Helen Jones, Tim Robertson, Miles Buchanan, Gae Cordes, Paul Chubb and Jeff Truman.



Above: Barry Otto (Jerry) sheds a tear and sees his family. Below: the Jay family. From left to right: David (Miles Buchanan), Joanne (Lynette Curran) and Lucy (Gae Cordes).





Top: Bony Berberie (left) jumps into a taxi before heading off for the car. Above: Bony and her 1002 Fremont make it to the motor of Wilson's restaurant. Below: Wilson does not let when an airplane can be out of the car?

Top: Army engineers in the operation. **On the left:** A dead pig. **Below:** Army engineers explain the necessity of farms in Moray. Below: the Famoso Espinaldo Claret de Tiquay.



about Renoir's film but it is very quickly forgotten. It is a teenage film, a nostalgia for teenagers who French society and cinema let in the 1950s made it look like the '70s, a group portrait in a happy, untroubled world.

Good acting — Yves Montand as Alex, the 40-year-old head waiter and character, Nicole Garcia as Claire, the most alluring of the women who enter and leave his life, and the excellent Jacques Villeret as Gilbert, Alex's former and infatuated major, lovable and loving, unable to definitively leave his first wife to definitively live with his second, plus all the well-filled minor roles — a well-handled script (written by himself) and expert directing, is evidenced particularly in the occasional scenes, save *Gargoul* from being boring. These qualities make it, in fact, pretty fantastic but do not save it from its fundamental awkwardness. The only question is why, as Philippe Bache just wants to have such success in composing music for films. His work is stamped with a facile sentimentalism, made-of-the-road style which, but for accompanying scenes in bars.

Two other films, Caroline Rohlfs's *Clementine Tango* (1962) and Jean Marbœuf's *I'm Not a Saint* ... *no, my dear* (1967) are, as always, 1962, have nothing to do with 1962.

Rohlfs's is a fine film. While it is always failing to be generous with a film, in this case, one does not have to try very hard. Rohlfs was clever enough to bring to the screen the extraordinary talent of Anne-Marie Brochet, almost still and cool, co-prospective director, Josephine Lenoir and Lucie de la Roche. These characters are and were around these ancient performances a mixture, not without success, which adds one through the film and gives it a beautiful, a candle and a sort of end in a similar achievement to that of *Purple Heart*. Rohlfs would, however, have had to push her story and characters a bit further to give her film a value quite independent of the actors.

There is nothing there, in looks and words, sensations and emotions. On the surface of real life, that is often what most film, but a film cannot afford to be a film like that. The

danger is that it becomes a cheap embrace with all the success of style in a back room. Some of the underdeveloped and sexual relationships could have been explored so could both in a more dynamic and sustained, even homoerotic, way, particularly in the relationship between the two young Charles (François Maréchal) and the sophisticated, camp-dancing Clementine (Claire Fauré). More looks could have been given between Clementine (reborn Charles) discover, after his initial attraction, to be his half sister, their father having had a long-standing affair with his mother, an American (unknown singer) and Charles' full sister (played by Caroline Rohlfs).

Rohlfs as a writer and director obviously wanted to avoid sentimentalism while exploiting the extra-cinematic (theatre) — he, therefore, and musical — aspect of her subject matter. Unfortunately, the scenes she comes up with are rather tame and leave one wanting more, not more added on, but more from within.

This is much more than can be said of the tedious *I'm Not a Saint* ... *no, my dear*, which gives marvellous Dominique Bahonier, the Julie of Jacques Rivette's *Julie et Julie* to us, her name, and Julie Guéhenne, 1971, the beautiful role of a married woman's widow. She devotes her life to the education of the delinquent's film, naming the countryside as a live-in, mobile classroom that takes the cinema back to its original context, that of the travelling fair. The audience join her in her travels and experience themselves outside of Lyon, in the province using the Rohlfs. (The chance to see some of the beautiful landscapes and villages of this part of France is one consolation offered by the film.)

One never actually sees anything of the film that have inspired this review, but, on the screen of the first projection, the audience knew them and knew that a historical work and presumably himself as the basis of it. Both pictures merit about one's own adolescent fantasies in a very sympathetic starting-point for a film.

In the same scene, Bahonier's from-the-screen character is seen for the first time, dressed in a blood-red, pink-on make-up and a red dress



Top: "... I'm Not a Saint" (left), long-haired Clementine (Claire Fauré) "Caroline Rohlfs" Clementine Tango. Above: A debut scene from Clementine Tango.



Alex (Yves Montand) reflects his dream of becoming a summer boy and not working for the young Nicole (Josephine Lenoir). Claire Rohlfs's *Gargoul*.



Peter Schreck

*Peter Schreck hitch-hiked to Sydney at the age of 17 "to become a writer". He started writing advertising copy "as a way of putting words through a typewriter". In his mid-twenties he changed to television drama, writing for *Spyforce*, *Homicide*, *Solo One*, *Bluey* and the ABC's *Dynasty*. He then moved to Melbourne and worked for *Crawfords*, writing and script editing *Ryan*, writing early episodes of *The Sullivans* and becoming an associate director of the company.*

*Schreck returned to Sydney in 1979 and wrote *Patrol Boat*, and the tele-feature *Because He's My Friend*. Along the way he has won three Australian Writers Guild "Ample" awards and two Television Society of Australia "Penguin" awards. Schreck then wrote the screenplay for *We of the Never Never* (1982) directed by Igor Awiza. Jim Schemmel interviewed him shortly after the release of his second feature in collaboration with Awiza, *The Coolangatta Gold* (1984).*

How has the relationship between you and director Igor Awiza developed?

Both Igor and I have a commitment to the belief that the writer-director relationship is important in the life of a film, and, indeed, in the life of the Australian film industry.

He approached me so do we of the *Never Nerves* and we discovered that our relationship worked. Having put a lot of effort into it, we decided it would be crazy to throw it away, so we decided to do another film.

Does your relationship help you understand how Awiza is going to film the screenplay?

Absolutely. There are not too many unpleasant surprises. By the time we start shooting the film, we are both talking the same film and using the same images, and have been through the screenplay hundreds of times in casual discussion.

Igor and I work very closely together, however, I do like to get to first draft stage on my own. Collaborating too early on a project can muddy any motivation, ideas and thinking. I try to get the first

draft down as quickly as I can so it is an object, something separate from myself, and something about which we can talk and develop together.

After the first draft, we define what the picture is about, how we can move more economically from A to B, and where it is working and where it isn't. Then Igor disappears again and leaves me to it. I don't think writing is a process you can do with someone else in the room. At least I can't.

The prevailing wisdom is that the director interprets the screenwriter's work and then projects his own vision on to it. Is that accurate?

Writers can be far too precious, as can directors and producers. A successful film should be the sum of many creative inputs: the moment one person attempts to impose his view on the total he is depriving the project of other creative efforts. The director is a major contributor and the writer should not resent that.

So you don't have a problem of trying to direct the film from the pen at the typewriter?

I don't have a problem about it because I just go ahead and do it. If the screenplay writer can't discuss his view of the film on the page, then he ought to be a novelist or a radio writer. Every screenplay writer directs a film on the page

and any director who is threatened by that ought to be directing radio, too.

The Coolangatta Gold

How did the idea for "The Coolangatta Gold" come about?

During the making of *We of the Never Never*, Igor and I decided that our next picture ought to be a contemporary love story on the sporting genre.

The film was first proposed as a low-budget one shot in Bonds for \$1.5 million. Within days of thinking about the story and working on it, it became obvious that it was becoming a very big movie. When it became more involved and a lot bigger, Awiza and I formed a production company, Angeline Productions, with John Wesley (producer) as a third partner (that production company bought my script back in December 1982. We knew from the outset that we were looking at a budget of about \$5 million, and to raise that we would need a joint venture. So I then took the screenplay to Heits-Edgley. The next day Heits-Edgley got back to us. It wanted to buy the joint venture and do the picture that year (1983), and committed itself to raising the budget. So it was literally within 24 hours.

It is a project that works on two levels. On the one level, it is immensely marketable and profitable; it is very commercial



"I wanted to follow the story of the boy [McWilliams] in *Four Angles*." *The Cookangas Gold* "I was an identification kind film and I wanted the audience to be with him." — Peter Jackson

scripting clearly targeted to the large youth audience. At the same time, it has layers of family conflict and the like opening

Did it impose any conditions on or make any changes to the script?

No. The only changes I made to the screenplay as a result of the Hoyts-fidley saga were to remove the word "blue," as in fight, because the Americans would not understand it, and some other American expressions. I don't remember what it was.

That is remarkable; one would expect that if Hoyts-Eagley were going to market a big film here and overseas it would have very strong ideas on what it wanted...

Hoyts-Eagley did have, and the screenplay was it. One of the reasons we were able to go through the joint venture process over two years without a single major disagreement was that we had the picture that we wanted to do and it had the picture in wanted to do. That you expect any kind of conflict. That is not to say it didn't have more input during production and post-production — if you didn't ask for any script changes.

"*The Cookangas Gold*" is an obviously commercial film. How do you define the commercial elements in the film that are going to draw the large audience?

The obvious answer is that the commercial elements are the dancing, the motorbikes, the

muscle, the glossy sets, the costumes, the beach and surf, and the spectacle.

But all of that is secondary. The primary commercial aspect of the film is the character story, the universal story of adolescent turmoil and conflict between brothers and with parents, the loneliness of adolescence, and the desire for approval, for friendship and for a girl. The rest is icing that makes it more commercial.

Did you pick those commercial elements — the girl, the machine, Aussie beach culture — and build the characters and situations around them or was it the reverse?

The reverse. There have been a lot of films which have failed because the writer attempted to do the thing first and the color second. If you can get the characters right and reach some universal chord in the audience, then, and only then, can you dress it up. If you try to do it the other way around, you will come up with *Sweeney Todd*, that for me would be a classic example of how not to go about it — string and no cake.

Igor and I wanted to do a story about sport and love, but when you look at the ones that have worked, sporting how sports are also tragic dramas, conflict stories. Having decided the film was to be directed at a youth audience rather than a middle-class adult one, the need for parental approval and sibling rivalry, both warmed up by the story of Cain and Abel, became the heart of the film. The decision to make them

brothers, to make the girl a baller dancer rather than a cheerleader, and to have them live on a barren planetoid rather than work in a factory are very important ones, but they are not make or break decisions.

What constraints did you have to place on yourself in terms of character development to make a commercial film?

One makes judgments as to what is "commercial." In this case, I wanted to follow the story of the boy. It was an identification kind film and I wanted the audience to be with him. I wanted his emotional graph to be purely much its emotional graph. I sensed that to spend too much time away from him would let the audience off the hook and it would be hard to get them back on again for the style of film I was doing.

I would have loved to have spent a lot of time exploring why that family is the way it is. A lot of the problems in that family stem from the relationship between the mother and the father. The father's sense of failure, which is the dramatic impetus of the film, derives largely from how he believes his wife perceives him. Yet the mother, who is therefore out of the main focus of the film, has almost no dialogue and only one big score and one small score. That is all I have given her to work with, that is all I have given myself to work with because I would have been off the tracks had I spent more space time conveying that information to the audience.

In establishing the film's dramatic structure around Steve (Glen McWilliams), you are saying that a parallel development of the relationship between Rodney (Rodney Neave) and Joe (Nick Tait) would be a digression, but surely, if you could develop that and make it dramatic and involving, it would complement the commercial potential of the film rather than detract from it...

It could have been a way to go. However, I had more than I could handle in following, understanding and exploring Steve and his emotions. The important thing was how the family engages on him rather than an engagement of the family conflict itself. I needed to know enough about it to know how it was affecting Steve and then I had to make the audience aware of the fact. I decided I would go for the momentum and the arc of the conflict rather than stop the momentum and explore the family conflict for its own sake. Which is not to say that the conflict is unimportant, but that it would have been wrong to stop and explore it in detail. However, I am sure most of the audience sense that this is a pretty interesting family.

But isn't it possible to come up with a film that is just as commercially oriented but which explores these themes?

Certainly, one could have chosen to do *Ordinary People* but I had your idea. We did the *News* series, which was a very risky piece, all about untold conflicts and misunderstandings. I had had enough of that and I wanted to do something more punchy.

The film opens with close profile shots of Steve in the karate studio, and then of Kevin (Josephine Sweeney) in the ballet room. The cutting between them seems to establish the stereotypes of macho male and beautiful young sex object, a dramatic code the film seems to play on...

Perhaps that is the way it comes across, or the way it comes across to you. I saw that particular sequence you are talking about as the reverse. Well, I was trying to say was that karate can be every bit as poetic and animal as is ballet, and that ballet can be every bit as physical as karate.

But those characters, for the most part, stay within stereotypes. Steve's character is captured and personified in a few scenes. The macho macho stereotype, but Kevin does very little in the film other than show his body off...

Kevin is a very unexplored character. I would say, day that. Whether or not we film it, and I am sure there will be a great many



Cinema Papers readers who won't like it, that is the way it is with a lot of indie films. The girl is there for the love and romance interest it is not very satisfying for me, but you just don't have the screen time to develop them.

I had a very complicated family and a very complicated young man to develop, and that was more than I could handle in 112 minutes and 96 pages of script. I didn't have the time or the pages to spend developing and understanding a complex baller dancer.

So Kerr's character was a controversial element you had to include in the film?

From the point of view of pacing, yes. The word "commercial" sometimes has undertones that are unpleasant, and it is important to realize that just as commercial may translate into making a lot of money, it can also translate into reaching a lot of people. In reaching a lot of people, I believe that the pace of this film is very important and that just as it distances against stopping to explore the family so, too, it distances against stopping to explore the character of Kerr Green. It is part of the writer's, the director's and the actor's craft so money as much as one man on the way.

In a film such as "The Man From Snowy River", which focused very much on sex stereotypes, the drama works and is acceptable to the general public because it was dealing with something that happened 160 years ago, and perhaps accurately reflected the values of those times. "The Cockingtons

Gold' is a contemporary film and very much in the foreground of its dramatic structure are the images of sensitive male and passive female stereotypes. Now, might not that violate the claim that the film is contemporary because people will see these values as being male-chauvinist and sexist, and belonging to a different period?

This is a view of the film that I never expected. Surely the point of the story is that Steve rejects those stereotypes.

As far as the young characters are concerned, the film was not intended to be a study of contemporary Australian males and females, and the relationships between them. However, one of the things that interested me was the problem that Australia makes exposure on themselves and their families, problems such as their obsession with winning and with masculinity, and the juvenile notion that physical prowess is a replacement for masculinity. In the case of Joe, they are very real problems. Any individual reaching his forties, who measures his self-worth, prowess and virility only in physical terms, is destined inevitably for some sort of major crisis. This quarrel provided the primary dramatic impetus through Joe, for the conflict between Joe and Steve, and the conflict within Steve.

There are developments in Steve's character that show he does not want to run on the beach for the rest of his life. But the macho, breaded male image seems an essential visual key to the film. . . .

This is exactly the point; Joe's race is a macho one, and Steve finds he doesn't want to run Joe's race and be untrue to himself. This "macho" phrase is a vast oversimplification; the Australian male ethos denigrates Joe's life, and Steve finds himself sucked into it, his triumph is that he is able to step aside from it and walk away.

The impression one gets from the film is that Joe's failure stems from his failing to win the freeman contest in 1960, and that Robyn is not that interested in the rivalry or in seeing him as a victorious freeman. . . .

Joe is once wrong about the expectations of Robyn. Because he never won the damn thing, he begins seeing himself as a failure, and assumes that the sons hate as a failure, too. Maybe she does — but it is not because he came second in some race 20 years ago.

However, Robyn is not a want. She expects certain things of him, so her sense of having a failure in her eyes is not totally unfounded. But the tragedy for him is that he sees

Continued on p. 84



The "Kerr (phonetic) Steinfeld" is a very unusual character. I would not have seen "Above" — one of the things that interested me was the problem that Australian males impose on themselves and their families. — Joe Green (1988) Tony. The Cockingtons Gold.

THE LAST BASTION

History or Drama?

Geoff Mayer

"January 1942 — we were under siege. Thanks for the desert England! Thanks for nothing America!"

The production of, and reaction towards, *The Last Bastion* has inevitably concentrated on the "truth", or historical accuracy, of the series. Interviews with David Williamson, one of the co-producers and co-writers, in newspapers and on television included a warning that *The Last Bastion* was "not a history lesson, it is a drama about extremely interesting people under great stress". These interviews, perhaps through no fault of Williamson, concentrated on the "new" information unearthed by the writers and the ability of the series to, in fact, provide the "truth" about the early war years.

The production team for the series has gone to some lengths to ensure that this precise takes place. Newsreels and archival footage is carefully inserted at significant points in the narrative and a voice-over is used in an attempt, not very successful, to capture the intense patriotism reflected by and the stupidity of wartime newsreels. There has also been an attempt to study the "popular memory" of the leading figures in the drama by careful casting and costumes.

Perhaps even more important, however, is the significant changes in the narrative voice. For example, to identify characters as "non-fictional", a pseudo title appears below the introductions of the major characters describing their name and position. This device, as well as the printed titles accompanying the archival

footage, constantly reminds the audience that the characters were "real" and that the events actually took place.

What I would like to follow through in this article is the concept of the "historical truth" of the series, not necessarily to question its historical accuracy, if there is such a thing, but to attempt to foreground the dramatic discourse and, consequently, underline Williamson's point that the series is, above all else, a drama based on a traditional dramatic construction devised to persuade an audience of a particular point of view.

The point of view expressed by Williamson in this international politics can be very unique, particularly for a country such as Australia. This theme forms the basis of the series but one should remember that *The Last Bastion* is constructed according to the narrative conventions of popular drama, and the specific requirements of the television medium. This is evident in the use of repetition, the development of parallel characters (e.g., Eddie Ward (Miss Collins) on the left, Billy Hughes (Jon Ewing) on the right) and the significance of the final confrontation between General Thomas Blaney (Ray Barrett) and General Douglas MacArthur (Robert Vaughn).

The difficulty with a series such as *The Last Bastion* is that it compounds the traditional pattern of popular film and television drama to deny all marks of construction. All popular film and television programs attempt to deny the source of their story. The drama is presented as a series of events which unfolds before the

viewer's eyes. This problem is accentuated in *The Last Bastion* because of the reference to historical characters and events. As a consequence, it is presented as a series of "historical facts", which must be accepted for the sake of coherence and understanding. This aspect derives from the original motivation for the program, which, according to Williamson, was the stories he heard as a child in Rorodade, when his father replaced the glass to heat for the bails with the children if the Japanese came any closer.

The unfolding of "historical fact" is accentuated by the reference to contemporary documents by Williamson and co-producer and co-writer Denis Whitlark, together with the claim by Williamson that, "I see the series as providing a realistic view of international politics at the time." The newspaper projections included headlines such as "*Bastion* Set To Shock Viewers" (*Truth*, 3 November 1984). Peter McIntyre in the Australian *Teacher's Curriculum Package* cites the producers' claim that "they have unearthed new information about the war leaders which is 'dynamite'", which complements Williamson's belief that, "One of the existing things about the series is that we will be substantially creating Australian history."

The emphasis on the "historical fact" is something which the audience understands, and which provides it with a seemingly easy entry into what appears to be the real nature or discourse of the series. The emphasis on the historical veracity operates on the viewer in much

the same way as a controversial logical drama or even an abstract speech does in dramas with the English aesthetes Edward Bullough called the "mythical distance" between the object, in this case the series and its audience. In other words, the consistent reminder of the artificiality of the events, and the "artificiality" of the characters and their actions, prevents the maximizing of the normal sense of "distance" which is perceived ultimately on the knowledge that the characters are "real" or "imaginary".

Reaction towards the series is almost centred on a consideration of the series' "accuracy". This appears to possess a number of built-in advantages, such as an automatically assigned position of academic and artistic superiority to other forms of drama, particularly romantic drama. No longer is it viewed in the same light as fictional melodrama, but rather as a legitimate drama deserving attention to serious issues. For example, Michael Smith in a literary review in *The Age's* "Critical Guide" (1 November 1984) applauds the "skilled, admirable and dramatic reworking of a pivotal point in our history". The series represents, according to Smith, an

example of how Australian television has matured, in that case into something of awe worth how it is able to present a behind-the-scenes version of Australia at war without having to lad it out with irrelevant love, interspersed with the occasional battle, showing happy scenes in contrast to scenes shooting at less happy Oriental scenes.

This sense of academic purity is also shared by Williamson who demonstrates his unwillingness to promote his craft by rejecting an initial plan to sell the series direct to an American network. Thus, Williamson points out, would have meant a total rewrite. Strangely, mindful that Williamson rejected the lure of money and fame, consequently states that as "a piece of television *The Last Bastion* offers the sort of viewing that is all too rare. It is history without trills."

There is a host of unwarranted assumptions in the positions put forward by Smith and Williamson, but the one relevant to this article is the implication that a position of "truth" is assumed by not guaranteeing to the love interests of the "main audience" and not showing cheap dramatic contrivances (e.g., strengthening the love interest and turning Mike Carter (Murray Heyes) into a glamorous blonde or "girlfriend love interest" or "buffy actors in combat fatigues") to contaminate the historical "fact". Consequently, historians of either the article or the academic variety can conveniently use the "impartial" stance, such as the one played by British Prime Minister Winston Churchill in opposing the return of the Australian Sixth and Seventh Divisions from the Middle East early in 1942. John Robertson, in a letter to *The Age* (16 November 1984), insists that Williamson and Warburg were incorrect in depicting Churchill as rejecting Australian Prime Minister John Curtin's request for the return of the two divisions. Robertson, author of *Australia Goes to War*, states that Churchill first suggested the move on the 15 December 1940 whilst on route to the "Aravado" conference with American President Franklin D. Roosevelt. This suggestion, according to Robertson, was discussed in London and, on the 5 January 1941, the Dominions Office called Canberra advising that the Australian Government would dispatch the Australians



¹ There has also been an attempt to apply the popular memory of the leading figures... by careful casting and composing... *The Church* (Timothy Wray) gives the impression... *For silence* "Age". A host: John Curtin is played by Michael Baskerville. Below: Eleanor Roosevelt, Jane Searcy, John Curtin (Murray Heyes) and John Carter on arrival in Washington. Chris Thomson: *The Last Bastion*.



¹ Edward Bullough, "Psychical Distance as a Function of Art and the Aesthetic Principle", in *Aesthetics: Lectures and Essays*, George and George, London, 1912.



Top: John Curtin and the leader of the Opposition, Robert Menzies (John Winfield Albion). Another male to greet Douglas MacArthur (Robert Whigham) as he enters into his young son Arthur (Dick Stubb). Below: Churchill and Herbert Evans (Peter Whiffles) in the British War Office. *The Last Bastion*



divisions to the Netherlands East Indies. On the 1 January, Curtin agreed to this request.

Consideration of issues such as this, interesting though they might be, only deflect attention away from the complex narrative voice, the narrative discourse, of the series, in preference for an arbitrary selection of isolated incidents within the series. This is similar to shifting into a historical lens. Where does one draw the line in verifying the historical authenticity? Gerald Douglas MacArthur's biography, *William MacArthur*,¹ points out that MacArthur expressly rejected the idea of a hard greeting him on his arrival at the Spence Street Station, yet the corresponding sequence in the series begins with a shot of a hard. Obviously, director Chris Thomson, and perhaps even the scriptwriters, wanted to replace the vast and stark pleasure of this quasi-civil sequence in MacArthur's delivery of his "I shall return" speech in the authenticity of the series threatened if there really wasn't a hard on the station in 1942? Similarly, MacArthur's "I want each of you to kill me a Jap" was part of a motivational address to the newly arrived worried American soldiers in New Guinea. In the series, it is included in an aside to Litchfinger (Brian McDermott) and one of his aides. Does the image really matter?

It does, depending on a consideration of the discourse. A clue in this regard is contained in the television statement promoting the series:

January 1942 — we were under siege. Thanks for the doc! England! Thanks for nothing America! Now we can tell you the true story.

The narrative voice is contained particularly in the "we" and the "you" in this statement and permeates the sense of the director's and the eyewitness authority of this address. "You" in the subject, in other words, an address to recover the "truth" in a similar vein, other pronouns considered: this "Now the true story can be told" and "This is how Australia learned to stand on her own two feet!" The latter statement was complemented by scriptwriters Williamson and Whitburn's producing contemporary documents in their attempt to demonstrate the relevance of Australia's position in 1941-42 to Australia in the mid-1980s.

Whitburn cites a Joint Strategic Commission of February 1942 which refers to American plans to fall back to the defence lines of Alaska, Hawaii and Panama on the assumption that the Japanese would conquer all of Australia. Similarly, Williamson offers an American document from 7 March 1942 which reveals that the British had lost all interest in the Pacific area, including Australia and New Zealand, except in the way it affected the Middle East. According to Admiral Turner, the British believe that although Australia and New Zealand were lost the war could still be won by the Allies.

The point to these documents, and to the series in general according to Williamson, was that Australia suddenly found itself

alone and therefore in a big bad world. We're still alone and therefore in a big bad world and we have got to come to terms with that fact.²

Don't expect, upon Williamson, your big and powerful friends to come to your aid in a crisis unless it is in their interest.

Through selection and interpretation of characters and events *The Last Bastion* expresses this. There are three main "figures of

1. *American General MacArthur*, London, 1979.

2. In an interview on *The Making of "The Last Bastion"*, Channel 9.



knowledge"; that is, characters who articulate the "truth" or "reality" of a situation within the script. They are Frederick Studdens (Neil Fitzpatrick), Secretary of the Department of Defence, General Thomas Blamey, Commander-in-Chief of the Australian Military Forces, and, of course, John Curtin (Michael Baskmore), although Ben Chifley (Bill Hunter) could have been included in this category.

Curtin is the most significant figure in this regard and there appears little point to the prologue set in Washington in 1944 except to establish the importance of Curtin as the dominant authority in the text. The prologue fades from Curtin's comment to Roosevelt "that it was a bloody close shave" to the nervous footage of the German advance of Poland in September 1939. Within the convention and heroic parameters of popular drama, Curtin proved to be ideal material, an William son readily admits:

It is one of those cases where a man who was not thought to have the qualities of the job, became the way thought to be . . . too vacillating, too weak, anti-descriptions, suddenly into the job and blossom. That's good drama, too. It is a situation of character growth in a situation of extreme duress.⁴

Also, it was Curtin who provided the oile for the series in his 1942 appeal to President Roosevelt:

We are the last bastion between you and the West Coast of America. If you let us fail, America itself is in danger.

But above all else, it is Curtin who realizes that, the whole world is in flames. In the larger scheme of things Australia doesn't matter a damn . . . Let's get off our biscuits and do something about it!

He articulates the "truth", seeking Australia's role in failing to realize the gravity of the situation, attending football matches, race meetings and night clubs. He represents the "muzzle" position, articulating both the Right for professionalizing and the whistles on the Left for not pulling their weight.

Curtin is the only character privileged in the series with a family or private life, and audience identification is strengthened through access to his inner pain, particularly his regret in being a wartime leader:

Warfare is a heavy time to be a Labor Prime Minister. Everything becomes subordinate to the running of a war. All year begins of a better society on by the warpage.

With Curtin established as the central figure of knowledge, other wartime leaders, notably Robert Menzies (John Wood), the leader of the Opposition, Churchill (Timothy Wain), MacArthur and, to a lesser extent, Roosevelt (Warner Marshall) are carefully interpreted to polarize the series of confrontations involving Curtin, thereby clarifying the main theme of the series.

The effect of this careful interpretation and selection is to construct a false proven mal-dramatic device which could be simply stated as, "We are innocent, everybody is against us." Not that there is anything really wrong in employing such a device; it has been used effectively as dramatic ranging from D.W. Griffith's *Broken Blossoms* through *Mrs. Miniver* to *One Flew Over the Cuckoo's Nest*. Thus, attempts to reflect and analyze specific historical events within the series should first consider this dramatic device.

The correction of Curtin's position is contrastively reinforced by a series of declaratory speeches. He tells Frank Ford (Kiffin McEwen) "In the last war neither side was right. In this war one side is." He then concludes the series with one of these predictive speeches which tends to destroy the carefully worked out contemporary ambience and to foreground the dramatic bias of the whole series. Without using the colonnades of the Australian War Memorial he reminds Blamey that: "No one ever won a war. What are we ever going to learn, Tom?"

A less conspicuous figure of knowledge is the Secretary of the Defence Department, Frederick Studdens, who, according to the series, outmanned Great Britain's inability to meet Australia and, hence, the need to turn to the United States as far back as 1925. His criticism of Churchill emanates from his position of authority and issues the subject's reading of the conflict between Churchill and



July 1945. From left to right, Vice Marshall Purnell (later MacDonnell), Churchill and General Menzies (after Chifley). Top: early Curtin breakdown in Australia. Above: Curtin and Franklin D. Roosevelt (Warner Marshall). The Last Bastion.

successive Australian leaders. Churchill's position regarding the war of the Australian troops, and the struggle for authority with a revisionist colony, is never established as legitimate within the dominant discourse.

Consequently, the series only allows certain anecdotes and updates involving the British leader. Churchill's reference to Gallipoli could only be included to provide the audience with a position to read his comments and behavior in the confrontation over the deployment of the Australian troops.

If they [Australians] got on with the job at Gallipoli in the last war we would have swept the Turks from the map. You can't breed a decent race out of cowards and liars.

At a time when Britain was banking for her very survival, the early impression one gets of Churchill is of a man totally preoccupied with making disparaging remarks about the background of Menzies ("greatest wit with a flea in his ear") and Curtin, or plotting to undermine

Continued on p. 47

Leading film critics and industry personnel were asked to list their Top 10 films for 1984. Any film seen last year qualified for inclusion.

Compiled by Patricia Amad

Red Bishop

Principal of Technology, Verbuena

1. *Chatterbox* (Harris)

Neglected, under-rated and usually done by two boys, Ericsson Olsen's best ever critique of the *Nativity* fable is still good enough to merit the position of Carl Dreyer.

2. *Paris, Texas*

A seamless collaboration of talent, with most of Wim Wenders' previous films resonating through this atmospheric saga of American family life.

3. *In This Life's Body*

Although screened in 1983, this powerfully honest two-and-a-half-hour autobiography made by cinema experimentalist Carlos Casaral was the Australian film of the year, at least a hundred times better than *Breakback*.

4. *Yeni*

Turkmenistan mine of power and authority in modern Turkey from Yilmaz Gunay who directed the film from jail before doing it on in France.

5. *Maudie*

Mike Leigh's bleak portrait of a dirtily employed working class family very made for television, but ranks with the finest of British realist cinema.

6. *Once Upon a Time in America*

Two American gangster sagas released during 1984 were viewed as a view of a drug-soaked America slowly disappearing and again 'looked' before me. *Scarface* ended a little high, but his intelligence, subversive deviation more than made up for his 10-year absence from the screen.

7. *Scarface*

Undermined by your adoration over shiny and the 'star' quality over-riding Al Pacino, *Bravo* de Palma is surprisingly contrasted with the ultimate vision of the U.S.'s cocaine mafia.

8. *Videodrome*

David Cronenberg's guttily ironic satire of the horror genre used an antidote, if fanciful, some based on a conspiracy of Right Wing services manipulating radio technology to create brain tumors in America's south population.

9. *Barrage*

Affectionate, humorous, and subtle

view of the father of the 'best generation' by Howard Brethler, the same task-force, fairly sophisticated writer of still making cracks about his mother's treatment.

10. *Out of the Blue*

American film saved by production by the ubiquitous Bruce Riegler who also turns in a harrowing performance as a mentally unstable, working-class father struggling with his over-zealous daughter to make sense of a terrible, 'white trash' society.

Sandra Hall

The Editor

In no particular order

Silverwood (Mike Nichols)

The Playmen's Lunch (Richard

Eyre)

Fanny and Alexander (Penny

Alexander, Bremer, Berglund)

Genesha: the Legend of Torrance

Lord of the Ages (Hugh Hudson)

El gattopardo (The Leopard, Luchino

Visconti, full length version)

Indiana Jones and the Temple of

Doom (Steven Spielberg)

Sticks and Bones (Richard Lowenstein)

Papa, Papa

An Englishman's Boy (John

Schlesinger)

Murder

Paul Harris

Five Days Forward - 1984

Melbourne

These are the 10 films that I enjoyed seeing this year - it was quite an effort to compile this list (filmmaking is either at a low ebb or I am against fate) than I thought.

Narcissus (David Byrne)

Breakfast at Tiffany's (Wesley Allen)

Take care (Dante Kory)

Fast Talking (Ken Casanova)

Greenish (Jon Dancy)

Wilder walks (Labour of Love, Man-

geline Von Trosch)

Maudie

Portrait of a lady (Portrait of the

Beach, Eric Roberts)

Spunk (Ken Howard)

Being Bad (Jonathan Demme)

Ivan Hutchinson

The South Network and The Video Age Melbourne

In no particular order:

- Once Upon a Time in America
- 50 years (Gregory Nave)
- Trading Places (John Landis)
- Underline (Roger Spottiswood)
- The Right Stuff (Phillip Kaufman)
- La reine de Mérieux Garm (The Return of Martin Guerre, Daniel Vigne)
- Un dimanche à la campagne (A Sunday in the Country, Bertrand Tavernier)
- Racing with the Huns (Richard Benjamin)
- The Big Chill (Lawrence Kasdan)
- The Ploughman's Lunch

Neil Jillett

The Age Melbourne

I find it impossible to list a 30-best as any one order this year, as this list is a bit eclectic:

- Best Film (by several lists) La nuit de Vautour (The Night at Vautour, Emory Serfat)
- Best American Film My First Wife (Paul Caus, with Michael (David) Minkoff) (best behind)
- Best American Film Indian Jones and the Temple of Doom
- Other selected films as an particular order
- Silly with Delirium (Silly and Freedom, Gennadi Lushchik)
- 10 more
- Trading Places
- Early Kurosawa (Paul Barto)
- La dame aux camélias (The Lady of the Camellias, Mireia Schindler)
- Director as of Jordan (Gennadi in the Russian, Michael Goussier Arnaud)
- Sonny's New (Matthew Chapman)
- Serfat
- Die Fantastische Frau (Woman in Flames, Robert van Ackeren)
- Gennadi

Michael Koller

Sunday Melbourne Cinematheque

- 1 Clemen (Carlos Saura)
- 2 Splend
- 3 The Touchstone (Luis Compa)
- 4 Duller
- 5 One of the best modern (The Single-Minded Monster, Hans Albrecht)
- 6 Fast Talking
- 7 The Right Stuff
- 8 Rince
- 9 La Bague (Rob Smead)
- 10 Proust at the Beach

Richard Lowenstein

Director

A list of the five best and five worst films of 1998. I would be hard-pressed to find more than five to put in my top ten for this year

Best Five of 1998

- Stranger Than Paradise (Jim Jarmusch)
- The Teacher From Another Planet (John Sayles)
- La nuit (Robert Siod)
- Paris, Texas
- Metropolis (Fritz Lang, original version)

Worst Five of 1998

- Cremas, The Destroyer (Richard Fleischer)
- Silver City (Stephen Tarkenton)
- My First Wife
- Where the Green Grass Grows (Warner Herzig)
- Dance (David Lynch)

I have left out Silverhead because after seeing through 40 viewings of it, I regret the world. I don't know whether it should be in the last five or the worst five.

Dougall MacDonald

The Adelaide Times, Adelaide

The cinema for this list is that of being happy to see the film open rather than a consideration of its cinematic workman. In no particular order:

- Emma (John Sayles)
- The Ballad of Sonny Jim (John Sayles)
- Never Cry Wolf (Curtis LeMay)
- The Ploughman's Lunch
- Kelso Jackson (Robert van Ackeren)
- Paris, Texas
- Cinema
- Beloved (David Jones)
- Braveheart (Mel Gibson)

Natalie Miller

Director (Silverhead) and the Longford Cinema

Academy (Silverhead) and the

- 1 La nuit (Robert Siod)
- 2 Stranger Than Paradise
- 3 Berlin
- 4 Paris, Texas
- 5 Rince
- 6 The Night at Vautour (Emory Serfat)



The highest grade "For Men" (John Sayles) "Proust" (Robert Smead) "My First Wife" (Paul Caus) and "Clemens" (Carlos Saura) who become powerful (and lead) (John Sayles) in John Sayles's One City a Time in America

- Men of Flowers (Paul Cox)
- La Bague (Rob Smead)
- Dance as Kurosawa (Mikio Miyoshi, Kurosawa)

Scott Murray

Sunday Age, Melbourne

The Leopard

- Then, in alphabetical order:
- The Big Chill
- An Englishman Abroad
- In Summer (John Sayles)
- Don't (François Truffaut)
- L'Espresso (John Sayles)
- The Hypothesis of a Naked Planet
- La nuit (Robert Siod)
- Metropolis (Fritz Lang)
- Indian Jones and the Temple of Doom
- Never Cry Wolf (Curtis LeMay)
- Never Cry Wolf (Curtis LeMay)
- Never Cry Wolf (Curtis LeMay)
- Never Cry Wolf (Curtis LeMay)
- Never Cry Wolf (Curtis LeMay)

Ian Pringle

Director

- 1 Proust at the Beach
- 2 Paris, Texas
- 3 Eight Years Ago (Alan Tanen)
- 4 The Big Chill
- 5 Silverhead
- 6 King David (Michael Ondaatje)
- 7 The Night at Vautour (Emory Serfat)
- 8 Tamar Moros (Robert Smead)
- 9 The Muppets Take Manhattan (Jim Henson)
- 10 The Night at Vautour

Tom Ryan

The Sunday Star, SLD Melbourne

In alphabetical order
Dance (Sidney Lumet)

- Electric Dreams (Steve Barron)
- Little Women
- The Leopard
- Once Upon a Time in America
- Paris, Texas
- Rice (Michael Alfred Hitchcock, re-released)
- Village (Alfred Hitchcock, re-released)
- Best Australian Film: Rance

Peter Thompson

Sunday Sydney

- In no particular order:
- Never Cry Wolf (Curtis LeMay)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)
- La nuit (Robert Siod)

Kim Williams

Chief executive, Australian Film Commission

- 1 Yal
- 2 Never Cry Wolf
- 3 Nineteen Eighty-Four
- 4 Cinema
- 5 Silverhead
- 6 My First Wife
- 7 Silverhead
- 8 Silverhead
- 9 Silverhead
- 10 Silverhead

Also approached were Philip Adams, chairman, Australian Film Commission; Tina Kitchin, editor, Film News.



Children struggling the battle of King George (John Sayles) (Silverhead) and Tamar Moros (Robert Smead) (Silverhead) in John Sayles's One City a Time in America

1. Bill Conti



Although *Bill Conti's* name is most immediately associated with his music for the first of the *Bucky* trilogy (John G. Avildsen, 1976), he has written the music scores for a range of critically successful films: Paul Mazursky's *Blame in Love* (1973), *Harry and Tonto* (1974) and *An Unmarried Woman* (1977), John G. Avildsen's *Slow Dancing in the Big City* (1978) and *The Karate Kid* (1984), and Philip Kaufman's *The Right Stuff* (1983). Conti spent two weeks in Sydney recording the music for *The Coolangatta Gold* where Darre Koester interviewed him.

Your music is very sensitive to moods, often very dramatic . . .

I have always liked music which evokes something in you, which is why I admire the dramatic composer, the real ones from the past from whom we all steal.

Whether it is supposed to make you happy or cry or be afraid, music has to communicate something, but not just intellectually it has to have an emotional message. That is the kind of music I like to hear, therefore it is the kind of music I like to write.

In what style of music which you prefer?

I prefer changing. I have just finished *Miss Appeal*, with Jack Lemmon and Charles Durning, which has a baroque score. I am not saying it is better than *Rock*, but it is totally baroque music. It

was fun. *The Karate Kid* is a movie that has pan pipes, a bag o' bones and rock 'n' roll, all when it is needed. *The Right Stuff* is grandly symphonic, but also has some synthesized music.

All my colleagues are trained in classical music, but our ears are open to today's music, we are just like classical spouses in a sense. If a director says to me he wants Mozart, I'll give him Mozart, it doesn't matter to me I understand and can write in the style of Mozart, Beethoven and Mahler, but if you want rock 'n' roll, I can write it. You have to be prepared to write all styles of music—that is, unless you have your trademark, which means you only write a certain kind of music and people only call you if they have a picture that works in those terms.

What is your approach when you are given a film to look at?



Here Oscar-nominees Al Pacino and Sir John Wood (*The Godfather Part II*)



Business and rivals: Al Pacino and Al Pacino (*The Godfather Part II*)

Once you have seen the movie, and found that it comes out in some way, you then meet with the director and perhaps the producer. You discuss where the music would go and why, the size of the orchestra, how big the score is, if there is a restriction on the number of musicians because of the budget and so on.

As well as the many administrative problems there are creative problems. For instance, when the director says he would like the music to begin at a certain point and you don't agree. I would then ask for a motivation, just as an essay would. Why does the music start here? What point of view does the music take? Am I supposed to be telling the audience something? What point of view is it?

Most of the time there is agreement about where the music starts and ends, and what its nature should be. Those usual, conceptual things are critical. On some issues you don't agree about the

concept, and you may decide not to do the music together.

Me, however, I choose to go ahead with it. I am given a veto because of the film, from which I take the specific timings.

Do you ever feel restricted by the timings, by having to compose five seconds here and 30 seconds there?

Not at all. When a composer is writing music for movie's sake, he decides that the music is to go in a particular direction. He makes the score and the movie follows until it wants to go in another direction. In a film, when the film turns left you turn left.

The form presents its restrictions, but it is not a peephole. The goal of a film composer is not to have complex, crazy freedom, the goal is to follow the film. Sometimes you can do it right to the frame — every time something happens on the screen the music goes along — or you can be general. Sometimes long sweeping

lines make the end go away or the ending in a movie can be highlighted by having those cuts with music changes. If I do something that is long and linear, and the cuts are going by, and I am not putting them out, you are following the music. It works hand in hand. You can be very precise or very loose, depending on the quality of the movie — the quality that it has, not the value quality.

I don't ever feel restricted because there is a 25-second or four-minute cut. The last two reels of *The Godfather Gold*, for instance, are 20 minutes of music without stopping. That is a lot of music. So, it is not like that, one has to ask if it is too much. I don't know. It just has to fit the movie.

Do you rely heavily on a music editor?

For the specific timings. I don't go around with a stopwatch. The music editor takes the particular scenes, and breaks them down,

on typewritten sheets, to the hundredth of a second.

The music editor system has always existed in the U.S., it is not that way in Europe and it won't that way in Europe for quite a while, too. There, they would just use a stopwatch.

Do you prefer the American system?

Yes. I began in Europe, so it is not as if I don't know how it works the other way, but the American way is more precise. My end of the business is double-headed. I have to be very good technically, and I also have to write music. The technical end I don't even want to think about. It must be perfect and there are people who do that.

On *The Godfather Gold*, we had a music editor. The film was sent to the U.S., and he took off all the timings and we needed for the movie. After that, the movie is composed to those timings and recorded, which means constant



Al Pacino (*The Godfather Part II*) and Sir John Wood (*The Godfather Part II*)



John Wood (*The Godfather Part II*) and Sir John Wood (*The Godfather Part II*)



The recording session for *The Coolangatta Gold* in the Sydney Town Hall on 30 September 1974. Composer Bill Coss is conducting.

with the orchestra, strings, players and copyists. The film will be scored on three tracks — dialogue, effects and music — so my music track has to play in sync with the film. Normally, the music director would do this and cut for the dubbing, when everything finally gets mixed and the door slams sound louder than the orchestra.

How often do you look at a film before you start composing?

I look at a scene once or twice on the video. After that, I rely on my imagination. I picture an emotional 'something' from looking at it, that has meaning to me in some way, and I have certain goals and aims to express in the music or relationship to that scene. Then I sit down to do it. There is no score at all at a scene over and over again. What you are looking for is an idea going to be in the film, but in the music.

A difficult scene would take a bit more viewing than others, but generally I go on first impressions. Everyone who goes to the movies, even if they see a film 10 times, is going to have an initial reaction, and that is what really counts. It is the stage for me as for the viewer.

How much influence do you have in the way your music is finally presented?

As the musician I have an opinion, but it doesn't really count. Someone else is taking responsibility for the film; if the director doesn't like the music, then he throws it out. It is a purely subjective decision. So the conflict that they say is there is a conflict that is invented. It is hence the piece what I think would be right for the movie. I offer my opinion — and I am very opinionated — but I am not going to get hurt by anything a director does.

You have worked with the same directors on several projects, which implies mutual esteem and good working relationships. Is there a director in particular with whom you have enjoyed working?

I can't say there is one, but I have done five pictures with John Avildsen, four with Paul Mazursky, and pictures with John Cassavetes and Howard Zieff. There are good guys and bad guys. People who listen and share and who are going for the common good are the most fun; the guy who knows he is "the boss" and tells you he is the boss is boring, whether he is a film director or anybody else. Most of the people I have worked with have been good.

How did you come to work as "The Coolangatta Gold"?

Someone called my agent with an enquiry about my availability. We then saw the video and thought it was exciting. I have always had a fascination with Australia, because of Australian friends of mine, so the whole combination seemed charming.

The Coolangatta Gold is a strange picture which needs a lot of music and a big orchestra, which is always good for a composer. In terms of the music and the experience of coming here, it worked out just fine. In terms of timing, it was tight. Everything in Australia was organized at the same time for the kind of recording that we did, symphonic recording and locations such as the Opera House and Town Hall, which are pretty cumbersome things to get together.

The Opera House has not been used for recording film music before...

I don't take any credit for that; the crew should. They did a great job.

How long did you actually spend working for "The Coolangatta Gold"?

Three weeks writing in the U.S. and two weeks working here. The writing is part of it, but there is also the looking, the note-taking and the music takes with the director. It was five weeks of actually writing, conducting and putting it all together.

What were your first impressions of "The Coolangatta Gold" that inspired the great range of musical styles in the film?

The film has a few things going for it, rather than just one thing. The spectacular photography and amazing locations, for instance, can be approached a certain way musically, sensationally. It is an extreme, well-written story about young people today — that gives another approach. Someone wants to be in a rock 'n' roll band, and so on. All these aspects set the peak matters of an eclectic score in which you have different kinds of music and which, hopefully, were together to make a whole experience.

Of your earlier scores, the one for "Slow Dancing in the Big City" is possibly the most dramatic. What was your experience on that film?

Oh, wonderful because I got to write a ballad. In fact, I got to write two ballads because (director) John Avildsen didn't think the first one was right. John is very forward; he has an idea and goes after it. There is about 10 minutes of music in the film when no one called I liked that. The movie didn't do any business and I don't know why. I think it is a nice little movie.

Why didn't Avildsen like the first ballad?

There was a mis-connection between choreographer, director and myself. My idea of contemporary dancers and what they are looking

Continued on p. 89



A ballroom sequence from *The Coolangatta Gold*. Coss also composed for a ballroom sequence in *Slow Dancing in the Big City*.

Publications *from* CINEMA *Papers*

Edited by Peter Bellby and Ron Lussell

AUSTRALIAN MOTION PICTURE YEARBOOK 1983

630 PG
MORE THAN
2000
ENTRIES

WORDS AND IMAGES

Words and Images is the first Australian book to examine the relationship between literature and film. Taking nine major examples of recent films adapted from Australian novels — including *The Getting of Wisdom*, *My Brilliant Career* and *The Year of Living Dangerously* — it looks at some of the issues in transposing a narrative from one medium to the other. This lively book provides valuable and entertaining insight for all those interested in Australian films and novels.

Published by Monash University Australia in
association with Cinema Papers.

238 pp

Australian Movies to the World

At the end of the 1980s Australia had virtually no film industry. By 1993 its movies were being shown throughout the cinema-going world, from mainstream theatres in America to art houses in Europe.

In a rapid transformation, a country which had previously been best known for its kangaroos and bunnies produced something new and surprising: its own *Tape Magazine*, "the world's most vital cinema, extravagantly creative, fiercely indigenous".

Australian Movies to the World looks at how this transformation came about and how those movies broke into the international market. And, through interviews with Australian and overseas directors, producers, actors, distribution executives and critics, it tells the story of the people who made it all possible.

Published by FOCUS Australia and Cinema Papers

144 pp



BACK ISSUES

Take advantage of our special offer and catch up on your missing issues. Multiple copies less than half-price!



Number 1
January 1974
Don't Worry! The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 2
April 1974
Warrior: A New Film. The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 3
July 1974
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 10
December/January 1975
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 11
February 1975
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 12
April 1975
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 13
July 1975
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 14
October 1975
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 15
January 1976
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 16
April 1976
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 17
August/September 1976
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 18
October/November 1976
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 19
January/February 1977
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 20
March/April 1977
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 21
July-August 1977
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 22
October 1977
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 23
February/March 1978
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 24
April/May 1978
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 25
June/July 1978
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 26
August/September 1978
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 27
October/November 1978
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 28
January/February 1979
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 29
March/April 1979
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 30
June 1979
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 31
August 1979
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 32
October 1979
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 33
December 1979
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 34
February 1980
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 35
May/June 1980
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 36
July 1980
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 37
September 1980
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 38
November 1980
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 39
January 1981
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 40
March 1981
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.



Number 41
May 1981
The New Year's Special: From War to Love, from the 1940s to the 1970s. The Only One As Free.

ORDER FORM

1. Cinema Papers

Subscriptions

Please enter a subscription for 6 issues (\$75) ☐ 12 issues (\$145) ☐ 18 issues (\$260) ☐

Please start ☐ renew ☐ my subscription with the next issue if it arrives.
 please state Record No. (Optional) Delivered to your door post free.

Mr/Ms _____ Given Name _____

Summary

Title _____

Company _____

Address _____

Country	Postcode
---------	----------

Telephone _____ Telex _____

2

Overseas rates

State	11 Issues	12 Issues	13 Issues	Reference (2011)	Reference (2012)	Ref. for 2013-2014 and 2015-2016
1. New Zealand Budget	\$10.00 (2011-12) \$12.00 (2012-13)	\$11.00 (2011-12) \$13.00 (2012-13)	\$10.10 (2011-12) \$12.10 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$1.00 (2013-14) \$2.00 (2014-15)
2. Minnesota Biennary FY	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$1.00 (2013-14) \$2.00 (2014-15)
3. Hong Kong 2013 Jan Financial Control	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$1.00 (2013-14) \$2.00 (2014-15)
4. South America Latin America	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$1.00 (2013-14) \$2.00 (2014-15)
5. South America Latin America	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$1.00 (2013-14) \$2.00 (2014-15)
6. South America Latin America	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$10.00 (2011-12) \$12.00 (2012-13)	\$1.00 (2013-14) \$2.00 (2014-15)

NOTE: A Surface Air 12 (a) covered under its title is shown. Delivery times in this and North America, Europe/Asia 2 weeks — \$45.00 12 issues — \$105.00 18 issues — \$150.00 24 issues — \$200.00 36 issues — \$270.00 48 issues — \$360.00 60 issues — \$450.00 72 issues — \$540.00 84 issues — \$630.00 96 issues — \$720.00 108 issues — \$810.00 120 issues — \$900.00 132 issues — \$990.00 144 issues — \$1080.00 156 issues — \$1170.00 168 issues — \$1260.00 180 issues — \$1350.00 192 issues — \$1440.00 204 issues — \$1530.00 216 issues — \$1620.00 228 issues — \$1710.00 240 issues — \$1800.00 252 issues — \$1890.00 264 issues — \$1980.00 276 issues — \$2070.00 288 issues — \$2160.00 300 issues — \$2250.00 312 issues — \$2340.00 324 issues — \$2430.00 336 issues — \$2520.00 348 issues — \$2610.00 360 issues — \$2700.00 372 issues — \$2790.00 384 issues — \$2880.00 396 issues — \$2970.00 408 issues — \$3060.00 420 issues — \$3150.00 432 issues — \$3240.00 444 issues — \$3330.00 456 issues — \$3420.00 468 issues — \$3510.00 480 issues — \$3600.00 492 issues — \$3690.00 504 issues — \$3780.00 516 issues — \$3870.00 528 issues — \$3960.00 540 issues — \$4050.00 552 issues — \$4140.00 564 issues — \$4230.00 576 issues — \$4320.00 588 issues — \$4410.00 600 issues — \$4500.00 612 issues — \$4590.00 624 issues — \$4680.00 636 issues — \$4770.00 648 issues — \$4860.00 660 issues — \$4950.00 672 issues — \$5040.00 684 issues — \$5130.00 696 issues — \$5220.00 708 issues — \$5310.00 720 issues — \$5400.00 732 issues — \$5490.00 744 issues — \$5580.00 756 issues — \$5670.00 768 issues — \$5760.00 780 issues — \$5850.00 792 issues — \$5940.00 804 issues — \$6030.00 816 issues — \$6120.00 828 issues — \$6210.00 840 issues — \$6300.00 852 issues — \$6390.00 864 issues — \$6480.00 876 issues — \$6570.00 888 issues — \$6660.00 900 issues — \$6750.00 912 issues — \$6840.00 924 issues — \$6930.00 936 issues — \$7020.00 948 issues — \$7110.00 960 issues — \$7200.00 972 issues — \$7290.00 984 issues — \$7380.00 996 issues — \$7470.00 1008 issues — \$7560.00 1020 issues — \$7650.00 1032 issues — \$7740.00 1044 issues — \$7830.00 1056 issues — \$7920.00 1068 issues — \$8010.00 1080 issues — \$8100.00 1092 issues — \$8190.00 1104 issues — \$8280.00 1116 issues — \$8370.00 1128 issues — \$8460.00 1140 issues — \$8550.00 1152 issues — \$8640.00 1164 issues — \$8730.00 1176 issues — \$8820.00 1188 issues — \$8910.00 1200 issues — \$9000.00 1212 issues — \$9090.00 1224 issues — \$9180.00 1236 issues — \$9270.00 1248 issues — \$9360.00 1260 issues — \$9450.00 1272 issues — \$9540.00 1284 issues — \$9630.00 1296 issues — \$9720.00 1308 issues — \$9810.00 1320 issues — \$9900.00 1332 issues — \$9990.00 1344 issues — \$10080.00 1356 issues — \$10170.00 1368 issues — \$10260.00 1380 issues — \$10350.00 1392 issues — \$10440.00 1404 issues — \$10530.00 1416 issues — \$10620.00 1428 issues — \$10710.00 1440 issues — \$10800.00 1452 issues — \$10890.00 1464 issues — \$10980.00 1476 issues — \$11070.00 1488 issues — \$11160.00 1500 issues — \$11250.00 1512 issues — \$11340.00 1524 issues — \$11430.00 1536 issues — \$11520.00 1548 issues — \$11610.00 1560 issues — \$11700.00 1572 issues — \$11790.00 1584 issues — \$11880.00 1596 issues — \$11970.00 1608 issues — \$12060.00 1620 issues — \$12150.00 1632 issues — \$12240.00 1644 issues — \$12330.00 1656 issues — \$12420.00 1668 issues — \$12510.00 1680 issues — \$12600.00 1692 issues — \$12690.00 1704 issues — \$12780.00 1716 issues — \$12870.00 1728 issues — \$12960.00 1740 issues — \$13050.00 1752 issues — \$13140.00 1764 issues — \$13230.00 1776 issues — \$13320.00 1788 issues — \$13410.00 1800 issues — \$13500.00 1812 issues — \$13590.00 1824 issues — \$13680.00 1836 issues — \$13770.00 1848 issues — \$13860.00 1860 issues — \$13950.00 1872 issues — \$14040.00 1884 issues — \$14130.00 1896 issues — \$14220.00 1908 issues — \$14310.00 1920 issues — \$14400.00 1932 issues — \$14490.00 1944 issues — \$14580.00 1956 issues — \$14670.00 1968 issues — \$14760.00 1980 issues — \$14850.00 1992 issues — \$14940.00 2004 issues — \$15030.00 2016 issues — \$15120.00 2028 issues — \$15210.00 2040 issues — \$15300.00 2052 issues — \$15390.00 2064 issues — \$15480.00 2076 issues — \$15570.00 2088 issues — \$15660.00 2100 issues — \$15750.00 2112 issues — \$15840.00 2124 issues — \$15930.00 2136 issues — \$16020.00 2148 issues — \$16110.00 2160 issues — \$16200.00 2172 issues — \$16290.00 2184 issues — \$16380.00 2196 issues — \$16470.00 2208 issues — \$16560.00 2220 issues — \$16650.00 2232 issues — \$16740.00 2244 issues — \$16830.00 2256 issues — \$16920.00 2268 issues — \$17010.00 2280 issues — \$17100.00 2292 issues — \$17190.00 2304 issues — \$17280.00 2316 issues — \$17370.00 2328 issues — \$17460.00 2340 issues — \$17550.00 2352 issues — \$17640.00 2364 issues — \$17730.00 2376 issues — \$17820.00 2388 issues — \$17910.00 2400 issues — \$18000.00 2412 issues — \$18090.00 2424 issues — \$18180.00 2436 issues — \$18270.00 2448 issues — \$18360.00 2460 issues — \$18450.00 2472 issues — \$18540.00 2484 issues — \$18630.00 2496 issues — \$18720.00 2508 issues — \$18810.00 2520 issues — \$18900.00 2532 issues — \$18990.00 2544 issues — \$19080.00 2556 issues — \$19170.00 2568 issues — \$19260.00 2580 issues — \$19350.00 2592 issues — \$19440.00 2604 issues — \$19530.00 2616 issues — \$19620.00 2628 issues — \$19710.00 2640 issues — \$19800.00 2652 issues — \$19890.00 2664 issues — \$19980.00 2676 issues — \$20070.00 2688 issues — \$20160.00 2700 issues — \$20250.00 2712 issues — \$20340.00 2724 issues — \$20430.00 2736 issues — \$20520.00 2748 issues — \$20610.00 2760 issues — \$20700.00 2772 issues — \$20790.00 2784 issues — \$20880.00 2796 issues — \$20970.00 2808 issues — \$21060.00 2820 issues — \$21150.00 2832 issues — \$21240.00 2844 issues — \$21330.00 2856 issues — \$21420.00 2868 issues — \$21510.00 2880 issues — \$21600.00 2892 issues — \$21690.00 2904 issues — \$21780.00 2916 issues — \$21870.00 2928 issues — \$21960.00 2940 issues — \$22050.00 2952 issues — \$22140.00 2964 issues — \$22230.00 2976 issues — \$22320.00 2988 issues — \$22410.00 3000 issues — \$22500.00 3012 issues — \$22590.00 3024 issues — \$22680.00 3036 issues — \$22770.00 3048 issues — \$22860.00 3060 issues — \$22950.00 3072 issues — \$23040.00 3084 issues — \$23130.00 3096 issues — \$23220.00 3108 issues — \$23310.00 3120 issues — \$23400.00 3132 issues — \$23490.00 3144 issues — \$23580.00 3156 issues — \$23670.00 3168 issues — \$23760.00 3180 issues — \$23850.00 3192 issues — \$23940.00

2. Back Issues

- 1 or 2 copies \$4 each
3 or 4 copies \$3.50 each (save \$0.50 per copy)
5 or 6 copies \$3 each (save \$1 per copy)
7 or more copies \$2.50 each (save \$1.50 per copy)

To order your copies place a cross in the box next to your missing issues, and fill out the form below. If you would like multiple copies of any one issue, indicate the number you require in the appropriate box.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

5

3. Bound Volumes

Please send me bound volumes of ☐ 1 (issues 1-4) ☐ 4 (issues 113-124)

☐ 7 Issues 25-303 ☐ 8 Issues 31-355 ☐ 9 Issues 36-411 48 \$40 per volume

Volumes 2, 3, 5 and 6 out of print.

13

Sub-total \$

32

Please turn overleaf

ORDER FORM

4. Ezibinders

Overseas rates p. 3

Please send me ☐ copies of Cinema Papers Ezibinder at \$18 a binder

\$

5. Australian Motion Picture Yearbook

1983 Please send me ☐ copies of the 1983 Yearbook at \$25 a copy (Foreign: \$25 surface, \$45 airmail)

1981/82 Please send me ☐ copies of the 1981/82 Yearbook at \$15 a copy (Foreign: \$20 surface, \$40 airmail)

1980 Please send me ☐ copies of the 1980 Yearbook at \$15 a copy (Foreign: \$20 surface, \$40 airmail)

Complete Set \$45 ☐

\$

6. Words and Images

Please send me ☐ copies of Words and Images at \$12.95 a copy (Foreign: \$18 surface, \$24 airmail)

\$

7. The New Australian Cinema

Please send me ☐ copies of The New Australian Cinema at \$14.95 a copy (Foreign: \$20 surface, \$26 airmail)

\$

8. The Documentary Film in Australia

Please send me ☐ copies of The Documentary Film in Australia at \$12.95 a copy (Foreign: \$18 surface, \$24 airmail)

\$

9. Australian Movies to the World

Please send me ☐ copies of Australian Movies to the World at \$12.95 a copy (Foreign: \$18 surface, \$24 airmail)

\$

Carry forward sub-total from p. 3

\$

Total

\$

Name

Address

Postcode

All foreign orders should be accompanied by bank drafts in Australian dollars only.

All quoted figures are in Australian dollars.

Allow four weeks for processing.

☐ Bankcard No.

Express ☐ / ☐ Signature

NB: Please make all cheques to:

MTV Publishing Limited
444 Victoria Street
North Melbourne, 3041
Telephone: (03) 525-5961
Telex: AA 30631 and quote "Cinema Papers ME230"

2. Brian May

Interviewed by Ivan Hutchinson

*Brian May is one of Australia's best-known composers for films. Since the last interview with him for Cinema Papers¹, he has had the experience of working on a major film in Hollywood, as well as recording in Melbourne the sound-track for another film, currently among the top box-office films in the U.S. To bring the career of this highly successful Adelaide-born musician up to date, Hutchinson interviewed him at his Melbourne home. He began by asking May how the commission for writing the score to Richard Franklin's *Clash and Dagger* came about.*

I suppose it always predates the time of *Psycho II*. I went to the U.S. in the middle of June 1963 because my stacks were rather high with the level of acceptance of *The Road Warrior* (*Mad Max 2*). I tended to get a very good spin-off from the score, particularly within the industry. So I was quite keen at that stage to try and make my break.

I had an interview lined up for *Psycho II* principally because Richard Franklin was the director and he has always liked my work, but I also had an interview with the producer of the film (Allen Carr). Both were pretty keen and it seemed as if I had a good chance of getting that score because it was not going to be a big-budget film.

There were all sorts of views as to what the music for *Psycho II* was to be — whether it should

recreate Bernard Herrmann² or be a completely different score — but I was unshakable in the running for it. On my return to Australia, I found that the shooting had turned out much better than expected and that the studio (Universal) had decided to pour a lot of the budget into the music. The result was that Jerry Goldsmith was chosen as composer and he did a wonderful score.

I was not at all disappointed that they chose Jerry because he has been good for me in America, speaking highly of me to his own people. He gave me a personal credibility, in print and verbally, above that which I had gained from *The Road Warrior*, *Mad Max* and a few other things.

The connection has continued in a way because when Richard went on to do *Clash and Dagger* it was generally considered that Jerry



1 No. 17, August-September 1978, pp. 22-23.

2 Herrmann wrote the score for *Psycho*.



David Heyman in Simon Fraser's *Harbinger*. For it, May won the 1990 Austin Film Festival Best Original Music Award



Tyler Grippen and Jo Anna Moore in David Heyman's 'The Sacrifice'. May's score won the Best Original Music Award at the 1991 Pacific Film Festival

would do the music. But when it was near completion Jerry found himself heavily committed with Greenleaf and Supergirl. He became unavailable and then, because of the good impact I had made with *The Road Warrior*, particularly in Los Angeles where I had been there before, my name again came up. Richard, of course, was very keen to use me, but there were other people as well as Richard who were to make the decision.

Who did make that decision? Were there any difficulties with the Musicians' Union, for example?

The decision was made by the studio [Universal] where they have a head of music. Producer Allen Carr was happy about it, in fact, Jerry himself had put in a kind word for me, and of course Richard, being the director, had certainly a strong say but obviously not the say.

Once they were committed to my doing the score, dealing with the Musicians' Union was actually quite different from what I thought it would be. At that time I had an excellent agent called Robert Light — there are only a handful of agents who handle composers — and he saw the Musicians' Union. To my joy the union was very much aware of my standing internationally and agreed to give me a ticket. It seemed to be so easy. The union seems to take a quite different attitude to anyone who has an internationally proven track record as opposed to a person's just pomp over there and trying to get work. The truth is you can compose music for a film and not be a member of the Musicians' Union — composers are part of a separate structure — but if you want to orchestrate the music or conduct

it, you have to be a member of the Musicians' Union. It is quite different to Australia.

With regard to the orchestration, is it still usual for composers to do their own orchestration?

On most major features, a composer is hard to compose the score and there is a budget allocation for somebody to orchestrate it. On some occasions, the composer has the time to orchestrate it himself but it is not usual. I was very lucky because once again Jerry was good to me and suggested that Herb Spencer, who had worked for him and was John Williams' orchestrator, should be the person to have. But I was unlucky because *Indiana Jones*

and the Temple of Doom was running late and Herb couldn't leave it to be ready for me. So Jerry very kindly spoke with a well-respected musician, Dr Fred Suenar, who has been a famous composer in his own right and who has orchestrated occasionally for Jerry when Arthur Mortier has been unavailable. In fact, Fred orchestrated quite a bit of *Polegiant*, which was interesting. Because of Jerry's friendship with him, Fred agreed to orchestrate for me, which was unusual because he doesn't normally do that. It was really a joy for me, because it was a chance to work with one of the people who has been through the thick of Hollywood, and one of the most well-trusted musicians I have met.



May wrote the score for George Miller's *Mad Max* and won Best Music in the 1979 Australian Film Awards.

What sort of score did you present to him and in what sort of condition?

I thought you might ask that. [Laughs.] This is what I actually wrote. [May produces some sections of his short score for *Clash and Grippen*.] It is a non-stereotypical sketch with the woodwind, trumpet, trombone, tuba, horn, keyboard, harp, strings and percussion track.

Fred worked with me for about six weeks and he would come in each day when I had a cue ready. We would look at the piece of film for which I had written the music, then I would play it in a rough way. It was somewhat rudimentary because he is such a fine pianist. Anyway, somehow we staggered through that, he understood my ideas and, occasionally, he suggested something, such as adding a step at a particular moment. But most of it is just put down as a short score with all the themes and dialogue. Fred was wonderful because he doublechecked everything to see I had made a mistake in my timing cues. He was insistent on working with.

What are the differences in working conditions on a film in the country and the U.S.?

It is much easier over there. At Universal, where I was on the lot for about three months, they gave me a lovely bungalow and duplicated the set-up in my hotel so I could write in either place. I had the same sort of support as I have here, but there the emphasis was on what you needed to get the job done. Really, the only thing that was no my mind was composing the score of the film.

How long did you have to do that?

I had something like 30 weeks before working with the music editor, which is a lot longer than I have ever experienced. A music editor is, once again, rarely used in Australia. Even on television in the U.S. every production has a music editor. Basically, the music editor is the composer's right arm: he supplies the timing breakdowns of each cue and his first job is to sit down at the spotting session before you work out with the producer, director, etc., where the music will be and write copyist notes on everything that is to happen. He then starts delivering the timings with the notes. He communicates constantly to the editor, the director and the effects people any of your wishes. So he is, say, an extension of the composer.

After I had finished the composition, Fred would do the orchestration, come back to me and I would check that everything was O.K. Then it would be photographed and each day the music editor would get his copy, he would check it out on the film to see that everything was synchronized.

Was he a professional musician?

Oh yes. The guy I had was Jim Wiseman and he has a Bachelor of Music, and is a fine pianist, a good singer and a very clever guy who loved his job, who loved being an extension of the composer. He would also mark the film with "straws" and "punches" and all sorts of signs if I had no "fit" somewhere, he would put a red straw into it. This was prepared by him beforehand, checked by him against the score and, when we came to record everything, there wasn't anything which wasn't

right. I also used the system that Jerry used called "The Newman System", which was a lot of the composer's use.

Whose system is it: Alfred's or Lincoln's?

Local Newman's. You take the bits of music and the music editor punches a hole in the film at the start of each bar or the start of every two bars. As you can imagine, because film music is not in the same move all the time, only a qualified musician could punch the thing so it would come out right. I would mark them in where I wanted the punches and instead of having an audio clock-track, which can give somewhat mechanical results, there is a visual clock-track. When you read it, you see a green light coming towards you through the "punch" when the film is being projected. Quite a lot of the cues I did this way are actually conducted to the "punches". You might be a fraction of a second out but you could correct it on the spot "punch". It gives you a little bit more in the way of performance quality and a little more flexibility in the conductor.

With the backing of the musicians, there was a music contractor and she obtained a amazing orchestra for me. I had some of my kids in that orchestra.

Were you as much an awe of them as they were of you?

Well, there are some interesting stories about that because once again everyone was very kind. I was on the audio lot one day when the music editor came in and said, "Hey, Michael, have in according to the studio and he wants to meet



Representing the director: George Millett and composer Brian May filmed scene for *Mad Max 3* (*The Road Warrior*)

you. Can you come down?" So I dropped what I was doing and went down there. I thought he was probably in his lunch-hour, but when I walked in he was rehearsing a cue. He stopped the cue in the middle of the rehearsing and ran over to me. He begged me, knelt on my knees, pushed me up on the podium and said, "Congratulations, this is the composer of *Mad Max* and *The Road Warrior*". It was really the red-carpet treatment.

What about the musicalist themselves and their quality? Was it as you hoped?

The biggest difference between here and the U.S. is the attitude of the musicians. Everybody who plays music there really seems to

love music. On my sessions, they are ranged from 25 to 55 and they had played for just about everybody, yet they were sacred and interested, and kept running back with their coffee at breaks to look at and listen to the playback.

That is not always the case here —

No, and there is a variety of reasons for that. Mainly the difference is that to be a Hollywood musician is considered over there a top job, whereas here some musicians don't have the same interest in film making. They would rather be playing jazz or doing symphony work. In the Czech and Digger orchestras, I had principal players from the front desks of the Los Angeles Philharmonic playing woodwinds and thirds.

We had a lot of fun suddenly with my accent, some of them couldn't understand it, so I put on an American accent and they loved that.

How many days did you have to record the score of *"Cock and Dagger"*?

There were 72 minutes of music in a 100 minute or so film so it was a huge score. I had two days with a big orchestra — there were 80 people in the big orchestra — half a day with a smaller orchestra of about 40, and another half a day doing the "source music". There was some Mexican music, and even two Mexican themes with a Latin folk orchestra, which I wrote.

I was highly impressed with the musicians' attitude on the job. They took 10 minutes on the first day to clean 16 grips with my style of writing and after that, from the first performance of a music cue

Continued on p. 88



Richard Franklin's *Cock and Dagger*. May's first score for an American film.



Bill Gooley

Interviewed by Fred Harden

Bill Gooley's name has been mentioned in the credits of more Australian films than any other. While in charge of feature liaison for Colorfilm, he has viewed more rushes on Australian features and documentaries than probably any other Australian. This gives him a unique view of Australian film and contact with the best talents in the industry. His contribution was recognized at the 1983 AFI Awards when he was presented with the Raymond Longford Award.

During the course of the following interview, Gooley referred to his report books, which contain daily notes on all the films he has been responsible for at Colorfilm. Because of space restrictions, the conversation has been substantially edited, including many of the sections in which he has attributed his knowledge and success in the industry to a number of other people, and his comments on the recognition of the influence and support of the management over the years at Colorfilm. He would mention Phil Budden OBE, Doug Dove and Murray Forrest, as well as many other people who are part of the team at Colorfilm.

Gooley has a marvellous talent for saying nice things about people, and had to be prompted to talk about any of the negative aspects of his work. What was going to be a discussion of the way laboratories have changed with the industry became a discussion about the people involved, something which would hardly surprise anyone who knows him.

2. Apart from those discussed in the interview, Gooley's credits include *Lonely Hearts* (Barry Sheel), *Goodbye Paradise* (Roy Lane & Murray Tress), *Patric*, *Collyer & Child* (the Old Anger Street), *The Hushline*, *The Hardship*, *Merrie This Time*, *Margaret* (Faye Ryan), *The Survivors*, *Breakdown*, *Goldfish*, *Search Palace*, *The Bath* (the Shadow Players), *Heartwash*, *Double Deal*, *Doctors and Nurses*, *Wishes of our Dreams* (Paul Rob), *Sons of the Diamond*, *Don't Get Free*, *Rail of Friends*, *The Killing of Angel Street*, *The Pioneer Ship* (Mike and Max Day Morgan). The selection of those covered in the interview was based on how they had influenced Gooley. The author would like to thank Joe Tyrell for his assistance.

Opposite: Bill Gooley accepts his Raymond Longford Award at the 1983 Australian Film Awards

Tell me your story back as far as you can remember. Where did you grow up?

I was born in Sydney. I was born during the Depression in 1932 and grew up during World War 2. Childhood was never the wonderful thing that it should have been, it was just a difficult time. So I used to go into the doctor's factory every Saturday afternoon and look after the three hours, which was just wonderful.

As I grew older, I tended to go not only to the Saturday afternoon sessions but also to the morning ones. I lived fairly close to the city and used to walk in. I would meet different people who would want to see different movies, so I would go four and five times on a Saturday. It became a way of life. I lived every second of it.

I left school at 15 and decided I had to get a job. There was a place just down the road in Chippendale known as Peripat Film Laboratories. I worked there, expecting to see all the actors and actresses coming through but found that I was stuck in the dark room and didn't see anyone. I persevered with that for a few years, then went to the Sealing Shop where I did little photos of weddings and christenings. I soon got bored with that and worked for a retail store, but the management didn't like me talking to anybody. I found that terribly strange. So I went back to a laboratory and I haven't left for 30 years.

The place was Filmmart, which is where Colorfilm is now. Clients never went into the laboratory, and you didn't converse with anybody. You lived in the closed circle of people who made all of

these wonderful black and white features and newscasts for release in Australia, but you never became involved. You just worked your eight to nine hours and then went home.

At first, I worked on the black and white processor that put through positive film at 120 feet a minute. I would cut the ends off between reels, put it in a can and send it back. I never saw anything.

Then you graduated to the wet end...

That was the big time. You actually put film on, tapped up the tanks and were responsible for the machine while it was running.

Was the bulk of your work 35 mm?

Yes. The Commonwealth Film Unit (now Film Australia) was one of our biggest clients. There weren't many independent people around.

Did you do any of the newscasts?

For a while Movietone was above us in the building, but it failed.

I loved newscasts. The Melbourne Cup racing and going overseas was at the airport, promoting film up in aeroplanes; it was all exciting.

So when did it change from being just a job?

Filmmart and Automatic Film Laboratories merged at one stage because business was not good and became Colorfilm, which eventually moved to Camperdown. I

game that was when it changed for me. One was the excitement about the coming of color. Black and white business was fading and all the profits coming from America were in color. But because processing color meant a lot of money, many questions came up. Is there enough in this country to make it work? Where's going to happen?

Rosemary and I had just got engaged and we had to ask ourselves if I should stay in the business. Was it something that would keep up for the rest of my life? I decided there was no way I could get out of it and I should stay, whether it worked or not.

We had color machines but there wasn't much being shot. The 35mm color age machine processed in start like a service. You sat there and watched all the sprockets come up, and some of them would be red.

Was the machine important?

No, it was home-made, as was the positive machine. The latter sounded just like the "African Drum." You learn that it sounded just like it was going to break down, which it did every couple of hours.

We were never certain how long color might last, so we didn't employ a lot of staff because we couldn't have them sitting on their behinds. What staff we had learned to do everything, working between 12 and 16 hours a day. If someone was injured and they wanted the work print the next day, we had to learn to change your shift in mid-emergency and work all night so you could process the negative and get the work print off. All that was coming and once a year into your blood it never leaves you.

What features were being produced in those early days of color?

There were very few features. There were a few documentaries, but very little apart from commercials, such as the Peter Sarsgaard ad. Then we did *They're a Weird Mob* [Arthur Green, 1966], but we never completed it because it was back to England as a long cut. *Adam's Woman* [William C. Butler, 1976] also went back overseas to cut, but we processed the negative and did the work print. We were lucky to get that because they could have taken it back to the U.S. We had no recognition and had never normally done a feature.

Then business started to grow, but again there was only the odd Australian film, you don't go and spend \$500,000 on one film when you haven't another back to it. On the few that came through — for example, *Bonnie & Clyde* [Brian West, 1970] — we learned an

enormous amount. *They're a Weird Mob* also taught me a lot because they were wanting to know all the time what was going on, what their master was like, what comments were being made by the lab staff.

The other film that was a landmark for me was *The Islands of Carmack* [Jaye, Eric Fortner, 1973], which Johnny McLean shot [with Vincent Monaghan]. It was, to my knowledge, the first film ever finished here. They were trying to shoot it on Phillip Island and the day's shooting would come up to a plane or night. I would collect it from the airport and bring it back to the lab. We would process the negative, cut a, then print and process the work print. I would then take it to the airport at six o'clock in the morning to catch the first flight home. It was complete involvement. I would go home for a few hours' sleep before returning to work during the day to catch up on what I hadn't done. Because it was a once-off, we couldn't employ another 10 people because there would have been nothing for them to do when it was finished.

It was a valuable experience because I hadn't cut negative before. It was Maggie Carlin, the old tyrant that she is, who taught me the importance of negative. She would sit there and say, "This is how you do it. No, you are doing it wrong. Don't put your hand there. Where are your gloves? Why are you doing that?" Everybody had to have gloves on when coming in because she wouldn't work with anybody who didn't. And a lot of the negative cutters when she has retired don't know how to do things badly because she knew so many ways to do the right way.

It was also valuable because of the wonderful communication between John McLean and myself. It opened my eyes because all of a sudden I was in a situation in which I had to know what people wanted. My attitudes changed completely. I made stipulations on film to read the script before the film started, to see all sheets every day, and so on. That way I knew better what the director of photography wanted when he went out and shot something. Did he really want it to be like or was it an accident? And apart from looking at the rushes, I also went on the set occasionally to talk to people. I have never not considered myself a part of the crew.

The other thing I learnt very early was to be honest. If we run something, the hardest thing in the world is to get on a phone and say, "We cannot do it, but I will do it. If I say we had problems in the laboratory, which caused the film, people believe me, if I turn around and say instead, 'Your camera is something every frame', I am never questioned. When you know it's your fault you admit it because people are people and machines

are machines. That is all there is to it.

Weekend of Shadows [Richard Walliser, 1978] is an example. It was being made in Adelaide, and Rosemary and I and the two girls went there to see the last day of shooting. Then, disaster! They were running around back at the laboratory saying, "We don't know what the problem is." Had I been at Colorfilm, the first thing I would have done was to screen the negative to see if the problem were there. In fact, it was, and, after a lot of phone calls, the crew had to unpack and reshoot a whole day.

That was the worst experience I have been through. But there is no point in playing wily because a mistake was made and that was all there was to it. But another experience I do not really know the effect of a mistake like that. It is very difficult because somebody is the lab on the end of a machine doesn't necessarily realize that a director, screen and a crew have labored for hours to get to that point.

Obviously your attitude influences Colorfilm's standing in the industry because people expect that kind of liaison. Were you aware of that at the time?

You are always conscious of competition between laboratories. I was conscious that I was doing something different to the others, and that it was taking an enormous amount of my life and my time. But I never backed off because Rosemary and I had made that commitment a long time before. I am not a half-way person, I have to be in there all the way.

Rushes are getting better and the only way to make them short is if

you have read the script and become involved. I know where every foot of film is going to fit into the script, and what the director and cameramen are trying to put on the screen. It all becomes very real to me.

At Colorfilm, we don't stand on the end of a machine and process film, we sit on the end of a phone and talk to people. The company has always got to expand and draw people into the lab. You don't tell a director of photography what to do, you ask him what he is going to do and he tells you. The man is talented or he wouldn't be where he is.

On the Beech's *Phosphor* [Ian Baker, 1976], for instance, it was all dark and blue. But I knew that was the feeling Ian was after. So I didn't send reports to those on location saying, "What are you trying to do? The whole thing has gone blue." That would upset my director of photography!

Producers and directors shouldn't be involved with the day-to-day concerns of what their picture looks like at the time. So I have to know the production secretary or production manager well enough to be able to tell them what I think of the DOP's work and clear any queries with them. "Did he mean to under-expose (that half a stop or it is a mistake?)" and they will come back and say, "Yes, he meant to do it", or "No, he didn't".

Here there have also features as which you have found that were particularly interesting?

I have given all but their eyes and they have grown with them. *Caddie* [Peter Jones, 1976] brought back memories to me because it was set



Walter Chapman in *They're a Weird Mob* (1966), one of the few, feature-length movies shot by Colorfilm.

1 Throughout this interview, the style is devoid of photography, not director.



*Top: Jack Thomsen and Vivian Maier in *Carole* (1976). Thomsen took maierism to one Above. *Ten Below* and *Not a Photograph* in *Mad as a Hatter* (1983). *Maierism* in the wayfully do film work is wonderful (2010). *Maierism* director of photography Don McAlister during the filming of *Breaker Morant* (1980).*



*Top: *Along the Man from Snowy River* (1982). Above: *Part Two* in *The Wild & Pagan* (1976). *Maierism* in the wayfully do film work is wonderful (2010). *Maierism* director of photography Don McAlister during the filming of *Breaker Morant* (1980).*



in the era in which I grew up. I remember trying to produce Tony Buckley. "If the rebuke is not right, the film won't work." When they shot that sequence, I said, "Tony and I said, 'You've made the film, it doesn't need anything else. The rest is just as I remember his out, his horse ...'"

You also did Buckley's next production, "The Irishman" (Peter James, 1979) —

That was shot on Agfa Gervent, which was something we hadn't practiced before. There were problems because we didn't know when the stock would do over time. There was no daisy chain in Gervent so the final negative had to go on to Eastman, and all the opticals had to be made on Eastman and put into Gervent. Eventually the film ended up with that yellow, burnt-out look, which is what Peter wanted. It worked fine.

How about some of those other early-1970s films?

Let me look up my report books. These are the reports I did every day on films. They were never seen by other people and record the things that used to worry me. Shall we start with *Pinkie* at Hanging Rock (Ozark Reed, 1975)?

The first day's shooting was 1 April 1975. It was in complete of the joys of working with a great director of photography.

Had you worked with Russell Boyd before?

Only on odd shoots, not on a feature. *Break of Day*, which

Russell shot in 1976, was also occasionally beautiful. It was a joy to see that happening in front of you.

Then there was *The Devil's Playground*, which was pretty to work on. The people were absolutely lovely. It was a fine film, adventurous and different. But I felt a lot of the stuff was underexposed. It was all very low-key and, while it looked wonderful on film, I wonder what it would have looked like in a cinema where the projectionist didn't turn the lights up because there weren't enough people?

It was a problem but it worked because the producer, Arthur Cambridge, was able to get more out of the film than I ever thought anybody would be able to. He kept a commentary all the way through. If you remember the sequence when they find the boy drowned, well, there was nothing in the negative; you could hardly see a damn thing. I thought they ought to have re-shot it but they said, "No, this is the way it is going to look," and it works very well. So you learn all the time.

Mad Dog Morgan (Mike Molloy, 1976) is where I met Jeremy Thomas (producer). I knew Jenny Woods (the production co-ordinator) from *The Devil's Playground* (in which she was production secretary). A lot of people who have worked in the industry at the low end of the spectrum have worked their way up. Young people come out of an institute or a film school and say, "I am a director." They may know their craft but they have to work at it before they get that title. All these small budget films are great because they learn by working. In



Top: director of photography Mike Molloy — an enormous talent — doing location filming on *Mad Dog Morgan* (1976). Above: Peter James takes a bite out of life with Michael Coby for *The Irishman* (1979).

this business, you can't learn the bones by reading a book, but you have to go out and do the thing yourself.

An example is *For Love or Money* (1984). When I quoted for that film years ago we didn't know it was going to be as successful as it was. Those three girls [Margaret Nash, Jean Thornton, Mary McCormack] deserve a gold medal for the three years of work they put into it, without any money, without having anywhere to work. They have learnt an enormous amount. Those years of going through the archival footage taught them that some stocks had to go from black and white on to a Fuji stock or on to an Eastman stock or a CRI, and so on. And we learnt, might I add!

It is exciting when you are people do something, then go on to something else. I have seen an enormous amount of people go from being production co-ordinators, production people or clapper loaders to being, say, producers or directors of photography. I am not just referring to men; many of the producers are women who do a damn fine job. They are amongst the best and are quite remarkable. They have never been scared of doing. "I don't know. Let me come in and find out." The Lovell keeps saying, "Can I come and see what you're going to do?" So, she will come in and watch the optical department work out, and understand that it takes hours to do.

We now open our games to the



* These three girls (Margaret Nash, left, Mary McCormack and Jean Thornton, here with Jeremy Thomas, right) deserve a gold medal for the three years of work they put into *For Love or Money* (1984).



Director of photography Tom Cowan and director John Daquin: *Mouth to Mouth* (1970)

people outside. We want them to come in, to know everybody in the building, to associate with someone in that it there is a problem it can be discussed. We have graded seats through the lab for the ABC, from the Australian Film and Television School, from the New South Wales Institute of Technology. We are trying to make people understand why things can't happen in five minutes.

One of the rewarding things about building relationships is that people stay loyal to the lab. . . .

They always stay loyal but I don't blame anybody who says, "I only have so much money, I have to go somewhere else." I met 50 Gomers when they screened *Breaker Morant* (Don McAlpine, 1980). I don't care who produced it or who made it, it was a fine Australian film. I felt that if I could help in any way to make the rest of the world know about it then I would. So when they asked me to help out, I headed out ketches.

The only other time I went to Canada was when My *Brilliant Career* (Don McAlpine, 1979) was screened. That was an experience because it was Roussay's first time overseas. My *Brilliant Career* went wonderfully well. I can remember an American saying to me, "How much did it cost?" and I said, "I think it was \$850,000," and he said, "Yes, but how much did it cost to make?" I said, "Maggie Flak [film producer] is over there. Go and ask her, but I think it cost \$850,000." "But the whole production?" That was was

standing there open-eyed thinking, "I don't believe this. It is selling me lies. You don't make films at that cost."

Were the Americans you have known difficult to work with?

No, they were very good. We made *Rule a Mild Poop* (1971) for Deane. Don Chaffey directed it, Geoff Burton shot it and Pam Oliver was the production secretary.

I enjoyed working with Chaffey, although I found him an emotional man. He sounded and yelled and hollered and did all sorts of strange things. Usually, we never allowed people to come into the grading because they would want to stop on every frame and change its color, and that just doesn't work. Chaffey wanted to look at the negative he had shot for the ABC, because he was being graded on the *Blueprint*. As he was "the great divider" from overseas, the AIC felt they should check him. They had been up there for a while when I walked in and there he was with a can of beer, having a cigarette. I just looked at him and said, "Put that out!" "What are you talking about?" he replied. I said, "Put it out. Go downstairs, get rid of the beer and don't ever smoke in this area again." "It's all safety film," he said. "It doesn't matter. Go on!" He couldn't believe that he was being spoken to like that.

Here is another film on the list that got lost on the way, *Summer of Secrets* (Russell Lloyd, 1976). Jan Sherman's film. Then we did *Both Ends Against the Middle* which ended up in *Raw Deal* (Vin-



Newswrist (1974): "The biggest headache we had ever had" - making newswrist footage using recycled material. Here with John Cowan and Chris Maywood

cent Morton, 1977). That was a good shoot. Then we go through to *The 37th Parallel* (Gordon Gribble, 1977) and *Bliss Rolling* (Don Burd, 1977). *Auto Drivers* (first film).

We had trouble on *The Gelling of Mutton* (Don McAlpine, 1977). The film went splendidly. It was a great piece of work and it was good to be with the people. But when we were filming the negative for the second trial, just off the second, which I hated doing, we scratched one roll of the final cut negative. We made a wet gate negative but three ways since that really didn't work on it. Bruce Davidson [director] went to the operator with the print off the negative. When they did was to at Roussay and me to the first four rows of the theater. Roussay loaned the film. I sat there and said, "That red is coming up, I can't look. Why did they let me sit close?" All I could see was the marmoset scratch that was two feet wide. The whole film was masked for me. No body else noticed it.

Summerfield (1977) was beautifully shot by Mike Melby; he has an enormous talent. *Long Weekend* (Vincent Minnion, 1977) was the first film to use *Scandium*. They ran through the forest and the trees with it striped on, which was interesting. I had never seen a halon. *The Chair of Justice Blackman* (Dan Baker, 1978) was a long shoot, but again it was interesting. I think it was a film made long before its time.

Mouth to Mouth (Tom Cowan, 1976), John Daquin's second feature, was shot on 16 mm and

blown up. That was an experience because we had never blown up a feature from 16 mm.

Would this stage you had only been blowing up shorts then?

Very little at first. They either shot on 16 mm or they shot on 35 mm for features. *Mouth to Mouth* had itself very well to be blown up, others don't. *The Night the Crowder* (David Stancovich, 1978) is a 16 mm blow-up. It had a few problems because there was a lot of night shooting and the 16 mm wasn't coping very well. If the 35 mm negative is good, then the blow-up will be great. They were happy with it, but there was some material, which I thought was under-exposed, they couldn't have got any light into a *Conventual Park* so they had to live with it.

Newswrist (Vincent Minnion, 1978) was, in its time, a most exciting, sincere and worrying lot of film, and the biggest headache we had ever had. We were producing black and white negative and it had to blend with the color footage. Vince spent ages taping material and then we suggested some of it up. We contacted it and split spots in it. But, when we completed it with the old footage, it matched.

When the first print came off, someone commented that it was a "telescope nightmare", with every shot a different stock and color. . . .

Everything that was black and white had to go on to a color. Continued on p. 86

VICTORIAN FILM LABORATORIES PTY LTD

Complete Laboratory Services including

- **TAPE TO FILM CONVERSION** — Eastman Colour, Ektachrome or B/W
Reversal work prints at reasonable prices
- **SUPER 16 BLOW-UP**
- **16 & 35 WET PRINTING**



MONDAY - THURS
FRIDAY
SUNDAY

7:30 am - 12 midnight
7:30 am - 4 pm
Rushes

4 Guest Street Hawthorn 3122
Tel: (03) 815 0461 (5 lines)

FILMWORKS

POST PRODUCTION PTY LTD

- 18mm & SUPER 16mm EDITING FACILITY
- 4 & 8 Plate Steadicams with super 16 conversion
- Double Head Rotoscopes with super 16
- Treatment
- OUT OF HOUSE Pic Sync rental
- Synchronisation
- FULL TYPING SERVICE incl. transcripts & production notes (incl. timing)
- PRODUCTION ASSISTANT
- Phone JANETTE GUNDMOND and find out how to use
- Services at BASIC & BACK UP

(02) 695 1864

28 Pine Street, Chippendale NSW 2008

All the Lighting Filters You Need

Chris James & Co.

ROSCO



LEE

Three Arts Services

309 York St.
Sth. Melbourne
Victoria 3205

03 693 1022
03 699 7708

577 Elizabeth St.
Redfern
NSW 2016

d.t.c.

Film-Edilek
Video Pictures + Film Soundtracks



The Film-Edilek is designed specifically
for interlocking

FILM SOUND EQUIPMENT

with

VIDEO-TAPE

using SMPTE time-code.

d.t.c. Australia Pty Ltd
144 Macquarie Street, Sydney NSW 2000
Tel: 02 355 7500
Telex: 440000 DUNBURY

New Products and Processes

Fred Hardin

In the first issue of Cinema Papers', Vince Montano interviewed Peter Watson of Victorian Film Laboratories. As with many of the articles in those early years, it was a technical discussion about film stocks and processes. At the time of the interview, the labs were preparing for the introduction of color television, something even they did not realize would have such an impact. Ten years later, Peter Watson and his son, Peter Watson Jr., talked about how they have maintained their independence in the market, the problems of surviving in such a variable industry, and the effect that video has had on the laboratory.

You have been involved in film laboratories for a long time. How did you start?

Peter sen: During World War 2, I was doing metallurgy and Stan Adams was the photographer at the government laboratories at Kensington. He made some films for the chemical warfare section and I became interested. So, when at the end of the war he said he wanted to go back to processing amateur movie films, I went with him.

We started in one room in a place in Ken Hill processing mostly 3.5 mm black and white reversal film on a hand crank. We also had no analysis to do sound mixing and recording, which we did with home-made equipment. We did that from 1948 to about 1956 when it came to the stage when we had to get rid of the home-made stuff and get some better equipment. By this time, we were doing 16 mm color prints on Kodachrome, which was processed at Kodak.

What other jobs were operating in Melbourne at that time?

Peter sen: There was Voss Wap-staff, who was operating earlier than us for the Department of Agriculture, and George Groom, who was formerly from the government film labs and had opened up at Parkside. Of course, there was also Henschels.

When I needed extra money to buy the new equipment Peter Lord

redesign printing to 16 mm, with the soundtracks made on 16 mm and printed onto the printings. It grew into quite a big industry because there were no videotape cartridges and everything went to air on 16 mm, so we used to get 30 or 200 print orders.

Then color television started looming so we had to get into color. We started slowly with one Eastmancolor machine doing negatives and prints off 16 mm Ektachrome originals. Kodak was processing the reversal, as were a few other labs such as one of the Gibsons and Gibsons, after they were bought out by Colorfilm. They had put in reversal processing to do television news which was something we didn't chase because we didn't want to work all night.

By this time, in the 1970s, we had scraped up enough money to buy two processing machines and two Bell & Howell printers, which in those days cost a fair whack. We did reasonably well but at that time

the commercial print market had disappeared with the coming of videotape. We were also doing a lot of post-production on commercials and documentaries. We had started with Colorfilms, which kept in contact for about 20 years, then it started spreading work around. We did all of Blomside and Division 4.

We did a few features, including 2000 Weeks. In 1967 Kevin Williams starred the same feature on the Gallery with all the effects. The first print was off the dope negative from the studio positive. I forgot how many prints it went into, maybe three or four at the most, but the film was not a success.

At the time of the introduction of color television everyone was quite sure that fast reversal films for news-gathering were going to be around for a long time. There was no real hint about ENG video taking over. . .





The Corder double operation weighs printer ages for business

Peter son: There was a big collapse in overall in the U.S. in the mid-1960s. At that stage, Kodak was making the best sound magnetic tape and film on the market but, in order to concentrate on Ektachrome, it dropped the lot. It made more profit with Ektachrome anyway. We felt the drop off in the commercial print work from about 1974 but, as we were doing a lot of documentation, we were doing quite well. In 1978-79 things started to get tough and, in 1983-84 they got tougher. Peter Lord left, but since then we have made a bit of a recovery. The situation now is that we have plenty of work even if the time but the prices aren't very good.

Being independent now means that you don't have the guaranteed work such as a television station's series or non-series that the other affiliated labs might have...

Peter son: And you don't have the resources. If we owned a television station, as does Aflac, we wouldn't be worried about losing money. Colorfilm is now owned by Cineset Union and it is probably expected to make a profit.

You also face the problem of buying or capital to invest in new buildings, and there always has to be room for another piece of equipment. So you end up in a maze of buildings. Nigel Bisset says a up well in his facilities guide when he says that the Sydney labs are a bit cluttered than the Melbourne ones.

Peter son: Most of the people who make the decision where to send the film never go to the lab anyway, but the appearance is sometimes important.

When did you start being involved in the lab?

Peter son: I had always been interested in film and had been shooting film for as long as I can remember. I did some holiday work at VFL in between school

and going to Swinburne to do the course in film and television. I left there after a year due to manual dislocation/series. After six months of being a vagrant I came here and named chemicals, went overseas, then came back and started running a processing machine. I did my apprenticeship in sound with Wally (Shore) and some Open Program courses. Now I am a cinema director, on paper, and taking over some of the manual work my father used to do, freeing him to look after the total operation.

Peter son: He gets to do the interesting things while I sit here among the apparatus with the staff and customers. No technical problem, if it is born into it, really means to disappear into a nest of administration. I ought to be thinking about retiring of course, but it is fascinating when you see the age of the people still working productively in Hollywood. It has caused the split into two Hollywoods, the old mob and the new young mob.

Our staff has been remarkably constant over the past 17 or 18 years, and, as we have been around now for a while, the staff has aged with the firm. To a certain degree we are overstaffed, but that has always been a problem with labs: you might see people sitting around doing nothing today but tomorrow they will be flat out. That is another thing that has reduced the profit, the increase to wages with each award.

What other financial pressures are different today?

Peter son: In the past we were able to buy new equipment from profits but we had to finance the two most recent machine purchases.

Have any of the changes in processing helped make it cheaper?

Peter son: Kodak's philosophy is to make the processing simpler and

more foolproof. This hasn't made it any cheaper but it is not as good to keep everything right, which reflects in improved quality in the final print.

What processes are you running now?

Peter son: Ektachrome negative and positive, Ektachrome and black and white. This includes medium films go through negative process. The CRIs we still send to Aflac.

CRIs are probably going to disappear. Film Australia, which used to send in CRIs to do prints for them, are now sending inter-negatives. Kodak tried to simplify the processing of CRIs but didn't really succeed. It is a very difficult stock and, because it is a reversal stock, you have to be very accurate with the thickness of the emulsion. A reversal image is formed from the emulsion that is left on the film after the picture has developed and bleached out. If there were any slight unevenness, which doesn't matter with negative, you will get streaks on the image and it is accumulated in gamma by a factor of about two and a half. It looks much worse on the final print.

The processing of reversal is much easier; you can make one master positive and strike off inter-negatives for distribution for big scale stuff. It is definitely better for the special people for effects and is now just about as good as CRI in color. The differences are a slight drop in color saturation and in sharpness. It is perfectly adequate for 35 mm but, if you had to go through an interpositive to an internegative and print from that in 16 mm, it does look a bit soft in the long shots.

What about the low contrast stocks for release transfers?

Peter son: They have improved that that brings up another process for the laboratories because sometimes the negative comes in for processing only and goes straight to tape, without even a workprint being struck. We haven't added a surcharge for processing only but we are going to have to do it. Our problem is that you can't do a check on a negative because you don't see it, while every bit of workprint done is screened and checked. FBI's Glass Babies is developing, only, Crawford still gets a workprint. Amnax is being finished right up to release prints. If you read the original BBC papers on telecine transfers, the only real problem the BBC found was in handling, such as scratches, etc.

Now, with the transfer from the master positive type 43, you can print a film onto a positive, with oils, efforts and everything, and transfer that on telecine. The

quality apparently is excellent. I didn't go to the last SMPTE (Society of Motion Picture and Television Engineers) meeting in New York in October 1984, but I was talking to someone who said that Kodak did a demonstration with the same subject treated in different ways for release. He said that direct transfer of the negative was best, the interpositive was next and that low contrast print stock.

The advantages of a positive, an internegative, interpositive or CRI are that they have a long shelf life; a more information contained in the negative because it is multiple-coated and processed to a lower gamma than you get on a positive. Where it is why you can print under- or over-exposed parts of the negative and still get a reasonably positive, and, providing your telecine is capable of it, it is on the same sort of thing. The telecine doesn't care if it is positive or negative, so using an interpositive is better and cheaper than using a CRI.

We did three features last year, Anne Catherine, Strikeshound and Aker's Coming Out. So far there is nothing in sight for '85. We did Super-16 and modified our equipment to handle the Super-16. The only problems with it seem to be in handling but the super-16s have no trouble and, providing the cameramen know what he is doing and shoots it in the right way, it seems to work well.

What seems to be working at the moment is our own system. It takes a lot of practice to work among the laboratories and releases, as I saw some others do, that it is good to keep two labs running as Melbourne because it keeps the prices down.

Can you talk about any of the developments the lab will be making in the future?

Peter son: The thing we have talked about most is building a viewing theatre.

Peter son: It is very hard to say what the future is going to be. It is more a case of fighting for existence than looking to the future. The immediate thought is how we can condense our services and make them more efficient, but you can't do that without curtail your services. The night shift is a burden but I can't see people putting up with not getting their money overnight with these high costs across shoots in it almost vital to see the footage before you strike sets or leave locations. We are, for the time being, watching and keeping on our toes.

More: Stocks mentioned in this article are Eastman's Super-16 and Super-35 (reversal or negative) Type 3543 and 3543 CRI is Eastman's Reversal Super-16 (negative) Type 3440. Prices mentioned are Eastman's Positive Type 3440 and Low Contrast Positive 3440. ★

Box-office Grosses

TITLE	Distributor	PERIOD 14 10 84 to 6 12 84							PERIOD 12 9 84 to 13 10 84						
		SYD ¹	MLB ²	PTH ³	ADL ⁴	BRI ⁵	Total \$	Rank	SYD ¹	MLB ²	PTH ³	ADL ⁴	BRI ⁵	Total \$	Rank
Silver City	FW	(3) 52,335	(3) 18,048	(5) 25,440	(4) 12,431	(3) 26,543	130,138	1	(2) ¹ 41,220	(2) ¹ 18,048	-	(1) ¹ 6,548	-	65,708	4
My First Wife	RS	(2)(2) 19,873	(5)(8) 75,421	(1) 18,824	(1) 2,118	(3) 9,914	125,130	2	(1)(5) ¹ 57,152	(1)(5) ¹ 18,222	-	(1) ¹ 10,720	-	175,914	2
The Coolangatta Gold	HTS	(2) ¹ 51,188	(2) ¹ 34,170	-	-	(2) ¹ 21,243	106,574	3	-	-	-	-	-	-	-
Annie's Coming Out	HTS	(1) 41,098	(2) 12,883	(3) 13,441	(3) 9,339	(3) 16,788	17,440	4	(2) ¹ 21,218	(2) ¹ 21,728	-	-	-	-	-
The Slim Dusty Movie	GUO	(5) 16,769	(2) 9,318	(1) 2,128	(1) 2,108	-	21,237	5	-	-	-	(1) ¹ 9,221	(3) 15,288	20,209	6
Strikebound	OTH	-	(1) 21,851	-	-	-	21,851	6	-	(2) ¹ 21,880	-	-	-	-	-
Street Hero	RS	-	(1)(3) 2,122	-	(1) 404	-	5,107	7	(5) 21,018	(2) ¹ 10,718	(8) 40,001	(7) ¹ 52,117	(4) 17,841	265,836	1
Cold Chills: The Last Stand	OTH	(1) 885	-	-	-	-	885	8	(1) 6,238	(5) 9,807	-	(1) 2,810	(3) 24,923	43,872	8
Australian Total		176,154	174,881	61,684	25,434	81,681	525,834								
Foreign Total ⁶															
Gross Total															

1. Not for Australian distributing centres.

2. For 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

3. For 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

4. For 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20,



ST. KILDA FILM FESTIVAL

proudly present

An outstanding programme of independent Australian films featuring AFI and AGO's Award Winners (1984-4) along with works from Swanborne and APTS.

The Festival runs from the 21st March to Sunday the 24th March 1985 at the National Theatre Bldg 98, St Kilda

Official opening Thursday 21st March
by Philip Adams.

Programmes and tickets are now available on 536 1333.
Screen 120 (Paralised) • Day 118 (3 sessions)
Screen 55 • (concessions available)

SPONSORED BY ST. KILDA CITY COUNCIL AND FILM VICTORIA

RENTING GEAR?

At Lemac Film & Video Equipment Rentals we've got Melbourne's most comprehensive range of 16 & Super 16mm film equipment.

Arden Film 50 Super Avantis 35mm BL, S7 production lens. Video Jovox. Arm Inside Stabiliser - a huge range of access and standard lenses including the new Zeiss 81 100 T2; the Cooke Super 16 Zoom 52; Angstrom 36-44 T1.5 3.5 Century; the 300mm T2.5 Cooke - light, sound 52 editing gear too.

The Sony Betamax 5 tube Broadcast Camera with the BVC 110 Zoomer. Wide Angle Fujinon 6.5 - 35mm Zoom for Sony Camcorder 50 the 7x wide angle lens attachment for video zooms with access

Lemac Film & Video

279 Highett Street, Richmond Victoria 3121
Phone (03) 429 2992

Australian agent for the
FLEXFILL reflector
system



Victorian & Tasmanian
representative for
Flexwest AATON

HOW CATCHING A PLANE CAN STRETCH YOUR BUDGET

A trifling two hours from Sydney,
a solitary one hour from Melbourne;
a first class studio facility;
film and video editing suites;
multi-track recording studio;
preview theatres (16 and 35mm);
and a staff of experienced professional
camera and sound operators, editors,
script writers, directors and production crews.

What we don't have are
Sydney's prices or waiting lists.
Call us and compare our prices.

TASMANIAN FILM CORPORATION INC
1-3 Bowen Road, Moonah, Hobart. 7009
Phone: (002) 28 6263 Telex: AA57148



THE FILM REGENERATION CENTRE

SCRATCH REMOVAL and CLEANING of 35mm and 16mm
NEGATIVE, POSITIVE and REVERSAL FILM by the latest
process available from the U.S.A.

- ★ No messy coating remains on the film after treatment
- ★ Film can be subsequently wet printed, ultrasonically
cleaned, spliced, projected or handled in the usual manner
- ★ Ideal for negative or positive film that will be transferred to
videotape
- ★ 4¢ per foot — 35mm prints
3¢ per foot — 16mm prints
Price list available

REPAIR SERVICE ALSO AVAILABLE

Call LEONIE DONOVAN for further information
(02) 427 2888 or e.h. 453 2444
UNIT 1, 1 LINCOLN STREET, LANE COVE WEST, N.S.W.
2060

Production Survey

FEATURES

PRE-PRODUCTION

EVERESTS OF THE CHINA BEAS

Prod company: Film Investment
Prod: Peter Jackson
Screen: Peter Jackson
Music: Peter Jackson
Based on the original by: Peter Jackson
Prod company: Film Investment
Prod: Peter Jackson
Screen: Peter Jackson
Music: Peter Jackson
Based on the original by: Peter Jackson

THE BIG HUNT

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

BLOWING HOT AND COLD

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

DOT AND THE SUNNY

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

DOT AND THE WHISLE

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

FAIR GAME

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

FRAYSON

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

THE MORE THINGS CHANGE

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

THE PERFECTIONIST

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

I OWN THE KACROUSE

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

JENNY KINGS

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

LONG TAIL

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

THE SHEPHERD

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

WINTER CLARE

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

FAIR GAME

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

WATSON MATILDA

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCED

PRODUCED

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCED

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCED

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCED

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCED

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCED

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCED

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCERS AND PRODUCTION COMPANIES

It should be noted that the above list is not intended to be a complete list of all the producers and production companies in the industry. It is merely a list of the companies that have been mentioned in the survey.

PRODUCERS

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCERS

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCERS

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCERS

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCERS

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCERS

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

PRODUCERS

Prod company: Michael
Prod: Michael
Screen: Michael
Music: Michael
Based on the original by: Michael

[illegible][illegible]

LETTERS TO THE EDITOR

[illegible][illegible][illegible][illegible]

Thousand Oaks May 1995
 Since 1980, *Thousand Oaks* has been a leading publisher of books and journals in the fields of psychology, sociology, anthropology, and related disciplines. The company's commitment to quality and innovation has made it a trusted source for scholars and students alike.

Thousand Oaks is now a part of the **Sage** family. This merger brings together two of the most respected names in the publishing industry, creating a new powerhouse for academic and professional publishing.

A THOUSAND OAKS
 Sage Company
 2455 Teller Road
 Thousand Oaks, CA 91320
 Phone: (805) 499-9734
 Fax: (805) 499-9774
 Email: info@sagepub.com

Producers:	Paul Samson Richard W.
Directors:	Paul Samson

[illegible][illegible]

[illegible][illegible]

preliminary and exploratory research
on the nature of the problem

[illegible][illegible][illegible]

REFERENCES AND NOTES

Fuel company	Kaiser Energy Products
Food service	Shaw's of America
Freight	Shaw's of America
General	Shaw's of America
Insurance	Shaw's of America
Legal	Shaw's of America
Medical	Shaw's of America
Office	Shaw's of America
Plant manager	Shaw's of America
Production manager	Shaw's of America
Quality control	Shaw's of America
Shipping	Shaw's of America
Storage	Shaw's of America
Transportation	Shaw's of America
Warehouse	Shaw's of America

[illegible]

Source: *Author's calculations*

[illegible][illegible][illegible]

Catering services	Supply fire
Budget	500 k.m.p
Cost: 1000 (Weekend) (Budget) 1000	1000

Channel Groups

Academy	Alfred Hitchcock
Adventure	James Bond
Comedy	Barry Lyndon
Documentary	Three Men on a Horse
Philosophy	Malcolm X
Science fiction	Star Wars
Sports	John Wayne
Thriller	James Bond
War	John Wayne
Western	John Wayne

[illegible]

1. <i>Staphylococcus aureus</i>	1. <i>Staphylococcus aureus</i>
2. <i>Staphylococcus aureus</i>	2. <i>Staphylococcus aureus</i>
3. <i>Staphylococcus aureus</i>	3. <i>Staphylococcus aureus</i>
4. <i>Staphylococcus aureus</i>	4. <i>Staphylococcus aureus</i>
5. <i>Staphylococcus aureus</i>	5. <i>Staphylococcus aureus</i>
6. <i>Staphylococcus aureus</i>	6. <i>Staphylococcus aureus</i>
7. <i>Staphylococcus aureus</i>	7. <i>Staphylococcus aureus</i>
8. <i>Staphylococcus aureus</i>	8. <i>Staphylococcus aureus</i>
9. <i>Staphylococcus aureus</i>	9. <i>Staphylococcus aureus</i>
10. <i>Staphylococcus aureus</i>	10. <i>Staphylococcus aureus</i>

EMCON POPS

Your company _____ From Bazaar Photo
_____ (location)
Day Company _____ Relative to
_____ Central Ave.
Greater _____ Cherry Lane
Incorporated _____ Dayton Rd.
_____ Third Ave.

Send me the original photo _____
to _____ (address)
_____ (city)

[illegible][illegible]

Book, e-book, or
Podcast by
Author, Editor,
Translator, or
Illustrator

[illegible]

[illegible]

PROPOSED CHANGES:

[illegible][illegible]

Stock Index	Russell 2000
Volatility	Implied Volatility
Interest Rate	3-Month Treasury
Total	Alpha Metrics
Coverage	Weekly Coverage
Geographic Index	Global Index
Market	Global Index
Leadership	Global Index
Job (Index)	Global Index
Company	Global Index
Trading Desk	Global Index
Deal (Index)	Global Index
Deal (Index)	Global Index
Synopsis	Global Index
Market	Global Index

CHINA WHITE FROM LEFT

[illegible][illegible]

AN INDEPENDENT ORGANIZATION

[illegible][illegible][illegible][illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Chief executive officer	James H. McGraw
President	James H. McGraw
Executive vice president	James H. McGraw
Chief financial officer	James H. McGraw
Chief operating officer	James H. McGraw
Chief technology officer	James H. McGraw
Chief marketing officer	James H. McGraw
Chief legal officer	James H. McGraw
Chief information officer	James H. McGraw
Chief security officer	James H. McGraw
Chief compliance officer	James H. McGraw
Chief sustainability officer	James H. McGraw
Chief diversity officer	James H. McGraw
Chief ethics officer	James H. McGraw
Chief risk officer	James H. McGraw
Chief procurement officer	James H. McGraw
Chief supply chain officer	James H. McGraw
Chief customer officer	James H. McGraw
Chief partner officer	James H. McGraw
Chief innovation officer	James H. McGraw
Chief future officer	James H. McGraw
Chief hope officer	James H. McGraw
Chief love officer	James H. McGraw
Chief happiness officer	James H. McGraw
Chief meaning officer	James H. McGraw
Chief purpose officer	James H. McGraw
Chief passion officer	James H. McGraw
Chief joy officer	James H. McGraw
Chief gratitude officer	James H. McGraw
Chief kindness officer	James H. McGraw
Chief generosity officer	James H. McGraw
Chief compassion officer	James H. McGraw
Chief empathy officer	James H. McGraw
Chief understanding officer	James H. McGraw
Chief wisdom officer	James H. McGraw
Chief knowledge officer	James H. McGraw
Chief skill officer	James H. McGraw
Chief talent officer	James H. McGraw
Chief leadership officer	James H. McGraw
Chief management officer	James H. McGraw
Chief organization officer	James H. McGraw
Chief strategy officer	James H. McGraw
Chief vision officer	James H. McGraw
Chief mission officer	James H. McGraw
Chief values officer	James H. McGraw
Chief culture officer	James H. McGraw
Chief identity officer	James H. McGraw
Chief image officer	James H. McGraw
Chief reputation officer	James H. McGraw
Chief brand officer	James H. McGraw
Chief product officer	James H. McGraw
Chief service officer	James H. McGraw
Chief experience officer	James H. McGraw
Chief engagement officer	James H. McGraw
Chief loyalty officer	James H. McGraw
Chief retention officer	James H. McGraw
Chief growth officer	James H. McGraw
Chief revenue officer	James H. McGraw
Chief profit officer	James H. McGraw
Chief shareholder officer	James H. McGraw
Chief stakeholder officer	James H. McGraw
Chief community officer	James H. McGraw
Chief society officer	James H. McGraw
Chief world officer	James H. McGraw
Chief universe officer	James H. McGraw
Chief everything officer	James H. McGraw

Country	State
Algeria	Algeria
Angola	Angola
Argentina	Argentina
Australia	Australia
Austria	Austria
Bahamas	Bahamas
Bahrain	Bahrain
Bangladesh	Bangladesh
Barbados	Barbados
Belarus	Belarus
Belgium	Belgium
Belize	Belize
Bermuda	Bermuda
Bhutan	Bhutan
Bolivia	Bolivia
Bosnia and Herzegovina	Bosnia and Herzegovina
Botswana	Botswana
Brazil	Brazil
Bulgaria	Bulgaria
Burkina Faso	Burkina Faso
Burundi	Burundi
Cambodia	Cambodia
Cameroon	Cameroon
Canada	Canada
Cape Verde	Cape Verde
Casakhstan	Casakhstan
Cayman Islands	Cayman Islands
Czech Republic	Czech Republic
Dominican Republic	Dominican Republic
Dominica	Dominica
DRC	DRC
Ecuador	Ecuador
Egypt	Egypt
El Salvador	El Salvador
Equatorial Guinea	Equatorial Guinea
Eritrea	Eritrea
Estonia	Estonia
Ethiopia	Ethiopia
Fiji	Fiji
Finland	Finland
France	France
Gabon	Gabon
Gambia	Gambia
Georgia	Georgia
Germany	Germany
Ghana	Ghana
Greece	Greece
Greenland	Greenland
Grenada	Grenada
Guatemala	Guatemala
Guinea	Guinea
Guinea-Bissau	Guinea-Bissau
Haiti	Haiti
Honduras	Honduras
Hungary	Hungary
Iceland	Iceland
India	India
Indonesia	Indonesia
Iran	Iran
Ireland	Ireland
Israel	Israel
Italy	Italy
Jamaica	Jamaica
Japan	Japan
Jordan	Jordan
Kazakhstan	Kazakhstan
Kenya	Kenya
Korea	Korea
Kosovo	Kosovo
Kuwait	Kuwait
Kyrgyzstan	Kyrgyzstan
Laos	Laos
Latvia	Latvia
Lebanon	Lebanon
Lesotho	Lesotho
Liberia	Liberia
Lithuania	Lithuania
Luxembourg	Luxembourg
Madagascar	Madagascar
Mali	Mali
Maldives	Maldives
Malta	Malta
Mauritania	Mauritania
Mauritius	Mauritius
Mexico	Mexico
Moldova	Moldova
Mongolia	Mongolia
Montenegro	Montenegro
Morocco	Morocco
Mozambique	Mozambique
Myanmar	Myanmar
Nicaragua	Nicaragua
Niger	Niger
Nigeria	Nigeria
North Macedonia	North Macedonia
North Korea	North Korea
Oman	Oman
Pakistan	Pakistan
Panama	Panama
Papua New Guinea	Papua New Guinea
Paraguay	Paraguay
Peru	Peru
Philippines	Philippines
Poland	Poland
Portugal	Portugal
Romania	Romania
Russia	Russia
Rwanda	Rwanda
Saudi Arabia	Saudi Arabia
Senegal	Senegal
Serbia	Serbia
Seychelles	Seychelles
Sierra Leone	Sierra Leone
Singapore	Singapore
Slovakia	Slovakia
Slovenia	Slovenia
South Africa	South Africa
South Korea	South Korea
Spain	Spain
Sri Lanka	Sri Lanka
St. Kitts and Nevis	St. Kitts and Nevis
St. Lucia	St. Lucia
St. Vincent and the Grenadines	St. Vincent and the Grenadines
Sweden	Sweden
Switzerland	Switzerland
Taiwan	Taiwan
Tajikistan	Tajikistan
Tanzania	Tanzania
Thailand	Thailand
Togo	Togo
Tonga	Tonga
Trinidad and Tobago	Trinidad and Tobago
Tunisia	Tunisia
Turkey	Turkey
Turkmenistan	Turkmenistan
Uganda	Uganda
Ukraine	Ukraine
United Arab Emirates	United Arab Emirates
United Kingdom	United Kingdom
United States	United States
Uruguay	Uruguay
Uzbekistan	Uzbekistan
Venezuela	Venezuela
Vietnam	Vietnam
Yemen	Yemen
Zambia	Zambia
Zimbabwe	Zimbabwe

Account manager	Chris Thompson
Accounting	Patricia Anderson
Advertising	Christine Thompson
	Chris
	Christine Anderson
Business manager	Ken and Susan
Customer service	Barry Russell
Executive manager	Ken, Susan
Finance	John Davidson
Marketing	John Davidson
Operations	The Davidson family
Product	Ken, Susan
Project	Patricia Anderson
Quality	Ken, Susan
Staff	Ken, Susan
Training	Ken, Susan
Writing	Ken, Susan

RELATIVES

[illegible]

100

[illegible][illegible][illegible]

8574

Feed, mangrove	Wattlebird, Purple
East, pomarine	Grey, Warbler
	Great, Wren
Frigate	White, Wren
Gull	White, Wren
Harporhynchus	White, Wren
	White, Wren

[illegible][illegible][illegible]

See Chinese Papers. An. 43. Enclosed

SNOWS

PHOTO BY TULLOCH

Lead company	Turner-Santa Fe Inc.
Producers	Shapiro-Turner Inc.
	Turner Studios
Distributor	Shapiro Company
	Turner Network
Scriptwriter(s)	Shapiro Company
	Turner Studios
Based on the original book by	Shapiro Company
	Turner Studios

[illegible]

1

[illegible]

English	Englisch
French	Französisch
German	Deutsch
Italian	Italienisch
Japanese	Japanisch
Portuguese	Portugiesisch
Russian	Russisch
Spanish	Spanisch
Swedish	Schwedisch
Thai	Thai
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch
Malay	Malayisch
Norwegian	Norwegisch
Persian	Persisch
Polish	Polnisch
Portuguese	Portugiesisch
Romanian	Rumänisch
Russian	Russisch
Slovak	Slowakisch
Slovenian	Slowenisch
Turkish	Türkisch
Ukrainian	Ukrainisch
Yiddish	Jiddisch
Zhinese	Chinesisch
Arabic	Arabisch
Hebrew	Hebräisch
Indonesian	Indonesisch
Korean	Koreanisch

AWAITING RELEASE

THE BOY WHO FROD EVERYTHING
 Eric Robison Alfred Bruntling

Ne

NEG CUTTING

CHRIS ROWELL PRODUCTIONS

24 Carotids IX:

000000 000000 000000

Film Reviews

The Coolangatta Gold

Ernie McFarlane

Twenty years ago Kenneth Tyron, in reviewing *The Sound of Music* for *The Observer*, made some most predictable points about the beauty of the film's central plot line: confined to a house nearly bowled over by the widespread terror of Salzburg and its surroundings as portrayed by Ted McCord's camera, *Josef* (Adrian) *The Coolangatta Gold* offers a similarly overwhelming physical experience that leads one to reflect on the screen's potential for sheer visual seductiveness.

The eye is constantly regaled by accurate views of Queensland's Gold Coast, of surf and sand, and lush coastal vegetation, but there is a pervasive exuberance about the film from the young, headstrong *The Man from Newey River* (1982). On this occasion, commercial *Kook Wee* still makes experience out of tracking down and kidnapping those in ways that catch the excitement of the vehicles pursued and which create an excitement of their own through control over speed, style, color and editing. The scenery is often undeniably breathtaking, but the excitement is in the way the camera presents it.

In the film's second sequence, there is a wonderful tracking shot of a boat (Josef's) spending time in coastal roads which can be seen as all the film's wheels, thanks to a medium shot of surfers, before pulling back to a wide shot of the beach and boat waves, ocean lifting and dropping. The point position of these shots establishes so much a sense of place but also a sense of the kinetic activity which will pervade the film. The symmetry of the shot and the precision of the manipulation in the beauty of the place creates an awe, excitement, and a kind not to be denied or to be diminished with the first phrase of "good to look at." At its best, the film contains, through its visual patches, to give some vision to the human relation shown and to the competition which gives the film its style.

If it is not worth making claims for perfection in relation to *The Coolangatta Gold*, it does, however, find a visual style suited to its director. Almost all of the film is concerned with movement: physical activity, swimming, surfing and running; backing away in a business plan; ballet and three dancing and horse. And *Adrian*, with a much firmer sense of narrative rhythm than he is given in the London-based *Mr. & Mrs. Newey River* (1981) makes this activity an exciting spectacle. The screen is filled with broken sentences in competition (and often, in competition) with the sound, in competition, with the sun and waves,



Adrian (Colin Friess) and to assist his (Neil Turo) celebrate Adrian's winning of the race (Ivan Aspin) *The Coolangatta Gold*

and life, scenes and events are in the service of creating the kind of activity. The excitement the other the spectator is rendered by Bill Cullen's pounding score.

The three of scenes across a gap are in Australian film: a mother (Gail) (1981) and is an important narrative element in film as diverse as *The Last of the Bushmen* (1976) and *Newey River* (1981). In *The Coolangatta Gold*, it is for most which leads to the personal and public drama. The experience, not, a growing confusion of movement, running and speed riding, is used to bring the family drama of Joe Lucas (Neil Turo) and his wife (Colin Friess) and their (Colin McFarlane) to a head.

In 1980, Joe Lucas led the Gold Coast race team and is obsessed with retaining the family honor by pulling Adrian to victory in the Coolangatta Gold. In a sequence that recalls his Uncle Jack's (Bill Kerr) running sessions with Andy Hamilton (Mark Lee) at the start of *Goldfish*, Joe again Adrian to an old theme and new. Great Kooky (played by himself) and his partner with the idea of being a good boy. When Adrian doesn't win, Joe is in a state of panic. "Go through the race in your mind and find out where you lost it. Go in slow because you are a man!" He has to learn in Adrian his own over-developed sense of competitiveness. He also sees himself as still in competition with his son. "I can still run you down into the ground", he boasts.

His obsession with winning, with having Adrian achieve what he has failed out of, has led him to underwrite his youngest son. The relationship between the two men, one of slightly wary coexistence, is one entirely based on their father's competitiveness. He is utterly unprepared with Josef's role (just the idea of applying to coach or his natural one) given in which Steve compares with the "golden" above his present standing. Joe's new role as Steve's surrogate is meant to show his first and help Adrian to win, his representation of Adam is that "Steve can really teach you now."

However, at the start of the father's manic preoccupation with Adrian's winning and Steve's growing resentment in the mother's (Barbara) concern with the competitive family tension. When Joe finally gets underway enough (not too far) for a man whose whole life is based on such physical exertion and energy to speak to Steve so his mother has wanted him to, it is to ask Steve not to move away from the family's achievement-pleasure base but to find something to do.

When the film makes an opportunity to relate to the network of family relationships, it is never clear or decided enough about motives or the fine shades of emotions and movements. How far is it, and why has Joe come to be so single-mindedly fixed on Adrian and so determined of Steve? The film clearly presents this as a dilemma with an attempt to fill in the

comparisons. What is the nature of the feeling between husband and wife? The wife's role is as clearly written (Peter Jackson's screenplay is the film's weakest element) that the comedy professor Robert Mores can make little of it.

As to the relationship between the two sons, perhaps the most interesting in the film, it comes to life sporadically through contrast in the father's physical presence and in the superbly slow *Good Garden* scene in which Adam takes off with Steve's girl. The tension of two brothers, bound by intense affection and subjected to dissuasive pressure by their father's obsessive concern with one of them, promises some interest that it delivers. It is not the best of the score, especially as Colin Friess who suggests perceptively a good-natured character under dancing pressure, but of a complexity that fills to give them enough revealing things to say.

Despite these palpable shortcomings and obvious hesitations such as Steve's saying to his father, "Don't you ever touch me again or I'll kill you," there is still something compelling in the tension for the rest and in the pace itself. The pace, brilliantly photographed and edited, with long tracking shots of competitors racing along the beaches and figures reflected on a still's edge, makes comparisons with the most successful in *Chariot of Fire* (1981). In both, slow motion and music around some moments and that, to some extent, makes the

middle-class viewer's sympathies), is a social realist in the tradition of *Woman's World* (1975), for instance, or *Greenwich Village* and *Chandler's Tailored Ties* (1979) or *Soldier Girls* (1984), all of which attempt to record extremes of emotional and physical stress and violence without exploitation.

Further reasons for this are the demands to stop made by a rigorous formal and not creditably clearly made the location and composition. For example, after being introduced as 15-year-old Frank, a cut takes the audience to an interior location where he is being confined to "new" and changing, a scene simply dropped into a film like this looks staged. It is a good point some have taken that one understands that this overlying took place at Quince House where Frank lives and that the man helping him is the house administrator. The Christmas sequence is interrupted and returned to twice, the first rupture implying that some occurrence that a viewer has not seen has taken place to allow the event to occur. These elements make the only outsider one sees having any contact with the man, made from Paul Mullen and a couple of patients. The administrator is introduced in the film, perhaps, to provide a link to some of the man's situation. Several of the men speak of spending with their families but the administrator says that it is almost always the case that they are not welcome back. He also says that the residents of the house are not the best of people. The last point does rather confirm one's reaction to the material: a certain amount of respect and respect for the levels of the men's relationships with one another, their adjustment and occasional insights into themselves and society, but no real shock that "something needs to be done" at this location is seriously mistaking them.

Travis, Drey and the others, as learning to live with McKenna's demands around, also seem to work to avoid anything unpleasant being lost, evident in the repeated arrival every night and disturbed Vietnam veterans at Quince House. One of those, Roger, seems quite thoughtful and intelligent, and keeps pushing the camera away, but it repeatedly tells us the others that this is impossible. Most of Roger's added really involves members of friends about Vietnam and returning to Australia are disrupted by being extremely poorly presented as talk and voice-over.

No film on the subject of the homeless has actually charted the cross-over point from being an unemployed citizen to a homeless citizen. The viewer told in *78 Be Home For Christmas* also tried to keep the gap, with only French's speaking of a conscious decision to go and live at Quince House after becoming unemployed in the port.

But there are other reasons in the film when the camera is focused for a moment and depicts guests through in the park, John gives a methodical monologue of "Dance Boy" and is one portrayed by Dave who says, "I wish I had a penis-off the top of my head."

David Ross, John Collins, Trevor Wilson (John John Jones), Frank Carter, Freda Fuchs, Deborah Scott, 1984, 16 min. (10 mins Australia 1984)

The Moon in the Gutter

Andrew Pearson

La lune dans le ciel (The Moon in the Gutter) has gained a reputation mostly reserved for the polished work of major American directors. Martin Scorsese's *New York, New York*, Francis Coppola's *One from the Heart*, Steven Spielberg's *1941* and Michael Cimino's *Hombre* have all received the kind of critical acclamation which has greeted the release of *La lune dans le ciel*. Scorsese's second feature, *Unleash the Devil*, which directed Coppola's response — except that Coppola's critics — *The Moon in the Gutter* has been almost universally dismissed.

The Moon in the Gutter is a modern day film noir, an adaptation of a novel by David Goodis, the director of the French New Wave movement. Francis Truffaut's *Shoot Me please* (Shoot The Priest) derives from a Goodis story, and Jean-Luc Godard's *My America* (My America) a character named David Goodis. A descendant of the hard-boiled school of crime writers such as Dashiell Hammett, Raymond Chandler and James M. Cain, Goodis wrote novels based in their evocation of characters trapped in dead-end worlds, whose doomed, passionate existences have a passionately surreal quality, making full use of suspense and metaphor as narrative devices.

The Moon in the Gutter is the story of an impossible love affair between David Delmas (Gérard Depardieu), a

black-walker who lives in poverty, and Lucette Chavance (Murielle Mayeur), the beautiful rich girl from upstairs. Delmas, who cannot escape the memory of the tragic rape and subsequent suicide of his sister Catherine (Bernice Delmas), is still searching for her involved seven months later. Her blood still lies in the gutter where she died, in the dead-end area overlooking the port. The family lives in "the enormous house across" the river (Delmas' mother) is a no-brainer, an absolute drive whose wheels are broken-down in the front yard. Frank (Dominique Penne), the brother, is a simple man but Frank who then that David's response to the rape. The other members of the household are the beautiful Lolo (Bernice Bonaldi), an overnight dark woman with a violent temper, and her daughter Lila (Victoria Abril). Gerardo's lover, who is passionately in love with him ("I get this guy in my blood") that she calls him of course jealousy.

The central moment between Gerardo and Lucette occurs in the watching rain where much of the action of the film is to take place. Gerardo walks to a man attempting to take through a block of wet, washed roadway by a crowd of low-income who have gathered on his doorstep. After this man fails, Gerardo takes up the challenge and eventually Lucette, comes about the man who argued the contact and who was alone in his mind drinking her into the night. Her mother's involvement, Gerardo's presence on his privacy and turns that is a New Wave Chavance (Victoria Mayeur) and that he is a firm response. When Gerardo's sister Lucette arrives to take his home, the end Gerardo and an immediate marriage to one another. He tells her where he lives and the possibility of a subsequent meeting is established.

In comparison with the novel, the film seems overplayed and wrong, often over-the-top. It takes the dramatic

quality of Goodis' prose and blows it up into a melodramatic, operatic, epic scene, of tawdry splendor, a metaphor about life which begins with the image of the moon in a blood-red sky. Any attempt to release its freedom in favor of actuality and honesty, however, is lost because of its excessive stylization and mannerism. Major effect replaces narrative economy in first priority.

A good example is Lucette's arrival. Lucette comes in from the floor and is a member. This is followed by the rise of an automobile engine and the flashing of lights. The camera slowly moves back from Lucette's feet and glides across the room, finally focusing on Lucette's heavenly face framed in the doorway. This exaggerated movement, which dominates the film, derives from the classical style of film noir (forward and refined lighting, camera movement and themes), but it is applied to the point where its significance begins to disintegrate into absurdity. Before her last of *The Moon in the Gutter*, "I did not expect to see you, but I do not see you, which confirms the truth of the game with the mystery of our time."

The symbolism of the film is obvious, almost grotesquely repeating Lucette's encounter to the driving force; indeed, the plot is almost an afterthought. The symbols, composed of verbal, visual and moral imagery, make up a self-contained world with no contact with its earlier reality outside the film. The language includes shame, blood, women's bare breasts, shaving, nightgowns, knives, hair and red, flowers and dirt, cars, styles of music, bodies, southern girls, animals of all kinds, violence, food, a milk, a woman, a statement of the Virgin Mary, a vulgar, rape, bottles, telephone dials, etc.

1. The Year, "The Blue Moon's Last Shot," *Los Angeles Times*, 4 September 1983.



David Depardieu (Depardieu) goes down the street to the spot where his sister was murdered. Jean-Pierre Bonna's *La lune dans le ciel* (The Moon in the Gutter).

78 Be Home For Christmas (Directed by David McKenna, Producer, Director of photography, 2000) (10 mins McKenna Sound recording, John Collins, Gus



General accepts the challenge of Marxist-Chauvinism (Fukuroku-Mitsugomori) in the streets of the new state. The Moon in the Garden.

cars, ships, aircraft, the sun, the sky, the moon, the water and a bear.

The birdseed which struts outside the Delella residence, and which takes up the last shot of the film, is the "universal symbol." It is an aesthetically serious device divided in two: the sky above, the sea below. Floating in this film background is a red house of Stromboli (perhaps a reference to the Roberto Rossini film). The horizon itself appears in the top half of the picture against the sky, while its reflection takes up the same space in the sea. Above it appears the words "L'Espresso World."

This image has numerous reference points in the film, but more than this seems to be its perfect tenderness. The symbolism is complex yet there is no depth to it. Objects, names, words, sounds and images in the film float in a kind of weightlessness, bumping into each other, and connecting in hazy ways. The narrative is still there — a girl 'in love story' — not, in a way, a movie, but a love displacement.

from a more dispassionate perspective. The film is a film in which opposition doesn't build but, instead, unfolds, defining attempts to analyze, to follow, to go down, to clarify. The mood in the game, drawn in reality, is a kind of "disorder" that is in disorder: the filmmaker says all this. The stated oppositions of city and sea, and object and reflexion are apart by the slogan "Try Another World" — a slogan that is not a slogan, but a slogan, looking and thinking. The film is all about being where one is not. And there are many dissonant dreams each meant to repeat and push out. The smile of attention by another is the smile of a day. The film is about the world of the game. Newton lists 10 he went to Alaska and made love to a 60-year-old woman. References to other worlds detract from the reality of the world of the film, there is always

The Moon is the Clutter, therefore, fails to become a complex, logical well-made film. The low-story and

directors in geographically postcardish are *Blaze* and *Brave*. De Palma's *Blaze* Out One could also include *The Mirror* in the gutter, *One from the Heart* (an obvious influence on the former) and Coppola's *Resurrection*, and so on in other examples. *Robert Wagner Finkelstein's* *Quercus*, film which have all appeared since America wrote his article.

Finally, in 1956, the spot of The Mine in the Gether is constructed from the difference between two self photographic images taken from above which control depth. As with most other experiments, the final, however, the constructed does not "float" in the water. The image of the self image was to move, and it was to find still. The symbolic difference, for example, is a surface which contains images that are three-dimensional elsewhere in the film, but this difference is not a fact; it is a fact, however, that the image, which enters the still image, converting it into a brief scene.

[illegible]

deserving of more critical engagement than it has received.

[illegible]

Mevin, Son of Alvin

David Sargant

Melvin, Son of **Alvin** is the type of film that makes the reviewer want to darners a quickly to new word and spend no further time and energy looking or writing about it. However, part of the reason for reviewing films is trying to make sense of what is being produced in a culture at a certain time, to look at the many meanings which are generated by films and surround them, and to make an attempt to think and write about them in ways which open up, rather than close-down, one's understanding of them.

After all, it was a natural progression. The story could be written with much more humor than the original series. The sex scene would



Dee (Tina Turner) and her companion David (James Earl Ray) leave the credits of going down Purple Hearts (Marilyn) and all the other (Dee) being together on film. John Emery & Mervyn, Son of Man.

2. Fendley, J. and J. J. "On the Edge", *Science*, Vol. 194, 1967, p. 118.

5. Foster, Jackson, "Transcendence, or the Cultural Logic of Late Capitalism," *New Left Review*, No. 108, July-August 1984, pp. 53-62.

Book Reviews

My Last Breath: The Autobiography of Luis Buñuel

Translated by Abigail Israel
Jonathan Cape, London, 1984
Hardback, 256 pp. \$A18.95
ISBN 0 224 02073 0

Charles Huxford

Perhaps the outstanding issue of Lee's autobiography is the contradictory picture one gets of the man who has resulted in the often repeated phrase, "Thank God I am alive!" Russell convincingly demonstrated that we do not live at the cost of the lives of others, and that the path to freedom is by no means a path to freedom. The attack on bourgeois morality and on those pillars of bourgeois society, family, religion and fatherland has been consciously pursued in his films, as also in this book, in which he accuses the bourgeoisie of having "made the last thirty years bring us no records of progress but bloodshed" (p. 178).

Yet, near the end of his life, Russell confesses to fond memories of the Jews and of military service, and to regret at the passing of the Old Bolsheviks. This expressed in a 1961 diary entry:

I'm lucky to have spent my childhood in the Middle Ages, or, at least as described it, that peaceful and exquisite epoch — peaceful in terms of its material aspects, perhaps, but exquisite in its spiritual life. What a contrast to the world of today! (p. 140)

This ambivalence towards "progress" is present in his films, of course, notably *Nostalgia* (1981).

The paradoxes multiply when the man who worked as a coding agent,

MY LAST BREATH
THE AUTOBIOGRAPHY OF



com-ambassador in Paris for the Republican cause during the Civil War delivers this judgment on Egypt:

I've never been one of Franco's vocal admirers. As far as I'm concerned, he wasn't the Devil personified. I'm even ready to believe that he kept our embattered country from being swayed by the Nazis. Yes, even in Franco's case there's room for some ambiguity (a 1969

This most political of demagogues also wrote his *Decline of Politics*, whose efficacy he doubts after the events of the past 40 years. (He always refuses to sign petitions.) He spends his devaluation of publicity and the media ("the source of all our anxieties"), but confesses that, after his death, he would

low to rise from the grave every ten years or so and buy a few newspapers. Ghostly pair, sliding silently along the walls, my papers under my arms, I'd return to the cemetery and read about all the classroom in the world before falling back to sleep, safe and sound as we learn to 234

[illegible]

Today, love is the faith. It's acquired a certain tendency to disappear, at least in some circles. Many people seem to consider it a historical phenomenon, a kind of cultural disease. It's studied and analyzed and, whenever possible, cured.

I protest. We were not victims of an illness. At Spring as it may sound these days, we truly did love (s. 149).

Along with his record of opposition to totalitarian regimes, Damel remains to a great extent a symbol of achieving competence and saving the people from explosion with a hidden virus which exterminates two billion people. Another Damel survives around a feudal lord ruling his little kingdom in isolation, where nothing changes, though perhaps there is "a small cry once in a while".



*Enriquez/Chatterjee Densmore, the young magazine who falls mostly on love with a young artist. (Enriquez/Chatterjee Densmore in Luis Buñuel's *Enriquez*)*

One is left to decide whether Humal became an unrepentant comic roadshow in his last years, or whether the views he expresses in this book represent a reflecting honesty. Humal certainly recognizes the contradictions.

I've managed to live my life among multiple contradictions without ever trying to rationalize or resolve them, they're part of me, and part of the fundamental ambiguity of all things, which I cherish (p. 211).

Bunoff's autobiography provides a fascinating progress through this century, from the Israeli world of rural Spain and the idealic disciples of the Sengueria Jesusita, through the bohemian escapades of the Surrealism in Paris and the dangers which attended his involvement in the Civil War, to work at the film industries in Hollywood, Mexico and Europe. Among the way, one gets a vivid portrait of Salvador Dalí, whom Bunoff regarded as a law, opportunist and egomaniac with fascist tendencies.

Don's description of him as his father effectively lost Samuel his job at the Museum of Modern Art in New York City. The film, which is now in the National Film Archive, is filled up with some of the details, in a manner, especially on the films which caused the desired scandal, but some puzzles are also solved. For example, the two actresses playing the one role as Catherine O'Brien are dead (that Obscene Object of Desire, 1977) was a very appropriate choice, since he had said the actress originally was for her part. Surprisingly enough, however, Samuel does not link a hellhouse door he experienced, in which he saw his dead father awaken, with the sculpture in Robinson Crusoe (Advancement of Robinson Crusoe, 1952) in which Crusoe's father appears to be in hell.

There are relatively few reflections on the business of filmmaking. Brunel says, "I'm not a philosopher, and I don't do very well with abstractions" (p. 170), yet his interest in Africa and

the way his particular costs always suggest general rules are apparent in his films. He stresses psychoanalysis and the unconscious is underlined, preferring to leave actors a certain mystery or ambiguity in life and in his films. His protagonists desire to scandalize surfaces even in his cameos on screen. ("The best actors I've worked with have been children and women"), and in his highly un-feminizable view that "nothing about movie-making is more important than the screen."

Benson is quietly known across Italy, and SECOD stressed how there is little to "fear some good American technical skills", but he apparently drew a regular open cheque for 40mg last to nothing. It is clear that he could have made a place for himself there had he wanted to, but was put off by the steep price of licences and low budgets. Indeed, he says that "the size of my budget was a measure of my freedom" (though perhaps there is a deliberate ambiguity here too).

Three chosen projects to contribute are "Lord of the Flies", "Johnny Got His Gun" and "Under the Volcano". One emotion that he really has done something with is with an adaptation of William Golding's novel.

Human atrocities abound, such as the privations of life long in Colombia during the Civil War, which produced almost no other feature "so no one seemed to know what five levels meant." Denzel and a third actor produced a tragic tale of the American cinema, sharing the identity of a progressive of every modern wood film, and concluding a Hollywood producer by producing every scenario more in his latest film. On another occasion, Sumel had to threaten to smash the typewriter at producer Phyllis Reardon for her secretary to get money that Sumel had

Although some gaps in Steward's history remain (he doesn't say much about his period as film producer in pre-World War Spain), other sections are

100

(a) **Registration**—Every person who is required to register under this chapter shall register with the Department of Health, Education and Welfare, State of Maryland, in the manner and at the time specified in the regulations promulgated by the Department.

14 (For Mature Audiences)

Agazzi, Elisabetta & Deborah, P. & Scanziani, G. (2007) *Journal of Neuroscience* 27, 1181–1192.
 Agazzi, Elisabetta, P. Scanziani, G. & Sheng, M. (2005) *Neuron* 46, 101–113.
 Aiba, Hiroshi, Mizuno, Y., Yano, H., Nishida, M., Ohno, S., Sheng, M. & Mizuno, K. (2005) *Neuron* 46, 115–127.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2006) *Neuron* 50, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2007) *Neuron* 54, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2008) *Neuron* 58, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2009) *Neuron* 62, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2010) *Neuron* 66, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2011) *Neuron* 70, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2012) *Neuron* 74, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2013) *Neuron* 78, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2014) *Neuron* 82, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2015) *Neuron* 86, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2016) *Neuron* 90, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2017) *Neuron* 94, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2018) *Neuron* 98, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2019) *Neuron* 102, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2020) *Neuron* 106, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2021) *Neuron* 110, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2022) *Neuron* 114, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2023) *Neuron* 118, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2024) *Neuron* 122, 101–113.
 Aiba, H., Mizuno, Y., Mizuno, K., Ohno, S., Sheng, M. & Mizuno, K. (2025) *Neuron* 126, 101–113.

As *Open* Personalized Experiences

[illegible]

Journal of Management Education 36(10)

Films Refused Registration

Received 2 March 2005; accepted 10 May 2005
© 2005 The Authors
Journal compilation © 2005 Blackwell Publishing Ltd

Film Board of Review
Clayton Koppert Universal U.S. Ethics Assoc.
 1111 Avenue
 Jackson, Indiana 47601-0001
 (317) 233-1111

© 2004 by the Board of Trustees of the American Psychological Association or one of its allied publishers. This article is intended solely for the personal use of the individual user and is not to be disseminated broadly.

(16) *Practitioner's Guide to Residential Treatment for Children and Youth: A Family-Focused Approach*. Richard D. Swadlow, Ed. 2010. 160 pp. \$49.95. ISBN 978-1-55864-444-1. Guilford Press.

(b) **Procedural review of the Commission's report** has been given

Video

100

[illegible]

[illegible][illegible]

Harriet Gaudin, P. Dines, 28. Name: P.D. Gaudin, P. Dines, 28.

[illegible]

Abstract—The purpose of this study was to determine the effect of a 12-week training program on the physical fitness of 10-year-old children. The study was conducted in a primary school in the city of Ankara, Turkey. The study group consisted of 20 children (10 boys and 10 girls) who were randomly selected from the 10-year-old children in the school. The children were divided into two groups: a control group and an experimental group. The control group did not participate in any physical activity during the 12-week period, while the experimental group participated in a 12-week training program. The physical fitness of the children was measured at the beginning and at the end of the 12-week period. The results of the study showed that the experimental group had significantly higher levels of physical fitness than the control group at the end of the 12-week period. The results also showed that the physical fitness of the children improved significantly during the 12-week period. The study concluded that a 12-week training program can improve the physical fitness of 10-year-old children.

Dr. Patricia L. Linn is the Department Head, in the Department of Psychology, at the University of North Carolina at Greensboro. She is also the Director of the Center for the Study of Women and Gender. She received her Ph.D. from the University of North Carolina at Greensboro. She is currently working on a book about the history of psychology and women.

[illegible]

Black, Dennis. *Blackout*. Philadelphia: 1985. 180 p.

1985
 1986
 1987
 1988
 1989
 1990
 1991
 1992
 1993
 1994
 1995
 1996
 1997
 1998
 1999
 2000
 2001
 2002
 2003
 2004
 2005
 2006
 2007
 2008
 2009
 2010
 2011
 2012
 2013
 2014
 2015
 2016
 2017
 2018
 2019
 2020
 2021
 2022
 2023
 2024
 2025
 2026
 2027
 2028
 2029
 2030
 2031
 2032
 2033
 2034
 2035
 2036
 2037
 2038
 2039
 2040
 2041
 2042
 2043
 2044
 2045
 2046
 2047
 2048
 2049
 2050
 2051
 2052
 2053
 2054
 2055
 2056
 2057
 2058
 2059
 2060
 2061
 2062
 2063
 2064
 2065
 2066
 2067
 2068
 2069
 2070
 2071
 2072
 2073
 2074
 2075
 2076
 2077
 2078
 2079
 2080
 2081
 2082
 2083
 2084
 2085
 2086
 2087
 2088
 2089
 2090
 2091
 2092
 2093
 2094
 2095
 2096
 2097
 2098
 2099
 2100
 2101
 2102
 2103
 2104
 2105
 2106
 2107
 2108
 2109
 2110
 2111
 2112
 2113
 2114
 2115
 2116
 2117
 2118
 2119
 2120
 2121
 2122
 2123
 2124
 2125
 2126
 2127
 2128
 2129
 2130
 2131
 2132
 2133
 2134
 2135
 2136
 2137
 2138
 2139
 2140
 2141
 2142
 2143
 2144
 2145
 2146
 2147
 2148
 2149
 2150
 2151
 2152
 2153
 2154
 2155
 2156
 2157
 2158
 2159
 2160
 2161
 2162
 2163
 2164
 2165
 2166
 2167
 2168
 2169
 2170
 2171
 2172
 2173
 2174
 2175
 2176
 2177
 2178
 2179
 2180
 2181
 2182
 2183
 2184
 2185
 2186
 2187
 2188
 2189
 2190
 2191
 2192
 2193
 2194
 2195
 2196
 2197
 2198
 2199
 2200
 2201
 2202
 2203
 2204
 2205
 2206
 2207
 2208
 2209
 2210
 2211
 2212
 2213
 2214
 2215
 2216
 2217
 2218
 2219
 2220
 2221
 2222
 2223
 2224
 2225
 2226
 2227
 2228
 2229
 2230
 2231
 2232
 2233
 2234
 2235
 2236
 2237
 2238
 2239
 2240
 2241
 2242
 2243
 2244
 2245
 2246
 2247
 2248
 2249
 2250
 2251
 2252
 2253
 2254
 2255
 2256
 2257
 2258
 2259
 2260
 2261
 2262
 2263
 2264
 2265
 2266
 2267
 2268
 2269
 2270
 2271
 2272
 2273
 2274
 2275
 2276
 2277
 2278
 2279
 2280
 2281
 2282
 2283
 2284
 2285
 2286
 2287
 2288
 2289
 2290
 2291
 2292
 2293
 2294
 2295
 2296
 2297
 2298
 2299
 2300
 2301
 2302
 2303
 2304
 2305
 2306
 2307
 2308
 2309
 2310
 2311
 2312
 2313
 2314
 2315
 2316
 2317
 2318
 2319
 2320
 2321
 2322
 2323
 2324
 2325
 2326
 2327
 2328
 2329
 2330
 2331
 2332
 2333
 2334
 2335
 2336
 2337
 2338
 2339
 2340
 2341
 2342
 2343
 2344
 2345
 2346
 2347
 2348
 2349
 2350
 2351
 2352
 2353
 2354
 2355
 2356
 2357
 2358
 2359
 2360
 2361
 2362
 2363
 2364
 2365
 2366
 2367
 2368
 2369
 2370
 2371
 2372
 2373
 2374
 2375
 2376
 2377
 2378
 2379
 2380
 2381
 2382
 2383
 2384
 2385
 2386
 2387
 2388
 2389
 2390
 2391
 2392
 2393
 2394
 2395
 2396
 2397
 2398
 2399
 2400
 2401
 2402
 2403
 2404
 2405
 2406
 2407
 2408
 2409
 2410
 2411
 2412
 2413
 2414
 2415
 2416
 2417
 2418
 2419
 2420
 2421
 2422
 2423
 2424
 2425
 2426
 2427
 2428
 2429
 2430
 2431
 2432
 2433
 2434
 2435
 2436
 2437
 2438
 2439

From January 1994 to January 1995, 1000 patients were recruited from 100 general practices in the south of England. The patients were recruited by telephone and were asked to participate if they had been prescribed a statin for the treatment of hypercholesterolaemia. The patients were then invited to participate in the study if they had been prescribed a statin for the treatment of hypercholesterolaemia. The patients were then invited to participate in the study if they had been prescribed a statin for the treatment of hypercholesterolaemia.

[illegible]

STUDY LIMITATIONS AND STRENGTHS As in all observational studies, we cannot rule out confounding as a cause of the observed associations. However, our study included several strengths. First, we used a large population-based sample from a well-defined geographic area. Second, we had information on potential confounders such as age, sex, education, income, and comorbidities. Third, we used multiple methods to assess the prevalence of depression, which may have improved the validity of our findings.

[illegible]

Peter Schreck

Continued from p. 37

the solution as winning Iranian races. Perhaps growing more business might have been the solution, or being a better father or more affectionate husband.

In *Adam* (Colin Firth) another example of a character you would have liked to have developed more? It would have been interesting to see what his wants were and where his conflict with Joe lay. He basically seems to be a physical and psychological extension of his father. . . .

I had to be very economical, and Colin and Igor had to create and deliver a rounded, complex and satisfying character with not a great deal to work with.

Colin's contribution to the film is enormous. The first time I met Colin he told me more about the character of Adam than I knew myself. And then, without adding any more dialogue or any more scenes, he delivered, I feel, an Adam you can understand. It is a major achievement, and I am grateful to Colin for it.

Despite all the good questions you have asked, which have pushed me towards spending more time developing the subsidiary characters, what was wrong of the film you have picked up most of the problems (that Adam is striving to be something he doesn't really want to be, that he has taken on his father's goals in life, somewhat reluctantly, and that as the end he is left with a trophy and responsibility for his father. The necessarily flawed older son such as carrying a burden, not a prize at all. I could have stopped the pace of the story to analyze all of that in great detail, but you've understood it anyway, so why should I?

But there are suggestions of intimacy in the relationships between Adam and his father, and between Adam and his brother which are not developed. In relation to that, there are scenes in which one would expect Adam to stick up for Steve, where one would expect the suggestions of intimacy to take on a more solid form. . . .

Again, you could easily do a film about Adam, and one day I might, but it is not *The Cockington Gold* and the story is not about Adam.

In broad commercial terms, one of the problems with some Australian films is reaching a lot of people and making a lot of money has been that they attempt to explore too many characters. They are likely to have five leads and we are meant to get to know something about all of them, they don't



Adam (Colin Firth) is striving to be something he doesn't really want to be. . . . *The Cockington Gold*.

follow the main lead and they spend too much time on the secondary characters. It was very much a conscious decision not to go that route.

By coming second, Steve is responding to his father's impending disapproval of his winning. So, he is reacting to the way his father is going to feel about the outcome of the race. . . .

Certainly, but he is not seeking his father's approval — which is the point. Steve has just run 24 km, pulled 24 km and swam for 5 km so he has learned a bit about pain in the last 110 minutes. One of the merits of the training process is when we come to realize that our parents aren't perfect and shouldn't be, and we accept them as human. Steve sees the pain on his father's face and not only sympathizes but empathizes with it. He has sensed failure himself, and felt pain, and he can now understand Joe.

The point of the race, and one of the reasons it is a marathon race, is that Steve knows that perhaps out of himself, and away to the realization that winning his father's race, or even having his father know that he could have won the race, is irrelevant because his father's approval or disapproval is irrelevant. He doesn't even need to hurt him. The only thing that means anything to him is his own independence, that he can overcome second and walk away from the race feeling that he is a winner,

knows that the instant the gun is fired he loses his girl and his sexuality, etc. You want to create in the audience a sense of tension, the sense that by winning the hero is going to lose. And therein lies the tension as they go into the last sporting climax.

There is one scene in which Joe is telling Steve off for injuring Adam that seems to be taken almost exactly from "East of Eden". Do those other festival rivalry films have any influence?

Quite a bit I suppose; you can't help it. East of Eden had influence because it also has that theme of rivalry between the brothers. It is funny the number of people who have asked me if *Franklin* influenced the film. I had nothing to do with it, East of Eden had much more bearing.

Have you been influenced by any Australian films on adolescence?

No. There has been a degree of social realism in Australian films that is not directly relevant to what I was trying to do. I was more concerned with the underlying human truths, not the realistic reflection of them in a social setting, which is what most Australian youth pictures have done. I wanted to deal with it on a much simpler, larger-than-life level, than that — emotional rather than directly realistic.

Greif Bammer and George Miller who made "The Man from Snowy River" said in an interview for "Cinema Papers" that they were not going to worry about the critics because they had decided right from the beginning that they were going to make the film properly. Would it be fair to say the same for "The Cockington Gold"? . . .

t. No. 16, June 1982, pp. 106-111, 201.



Helen Lucas (Helen Mirren), the mother who is one of the main forces of the film but who has almost no dialogue. *The Cockington Gold*.

That is right. If the critics don't appreciate it, that doesn't worry me, if the people who pay their \$7.50 don't like it, that worries me. Critics can have a very important role but they can also be destructive. So I don't ignore them but I don't lose any sleep over them. In this case, as with *The Misérables* from *Sweeney River*, it is a film intended for the masses, not for the critics.

So you don't think the critics affect the audience attendance?

They didn't seem to affect the market for *Sweeney River* very much.

Do you think that perhaps too many American films depend on critical reviews for their marketing and publicity, that perhaps they are not geared enough to marketing the film despite what the press might say?

I doubt that writers, producers or directors would be buying their marketing strategies on the critical response. Once you go over a certain budget, it is very important to have some sort of marketing strategy in mind, even while you are writing the screenplay, and certainly while you are making the film.

David Patman once said while you are writing you ought to be able to identify the poster, the trailer and the television commercial

in your script because most people will see them than will ever see the picture. Basically, what he was saying was that you ought to know how the picture is going to be marketed while you are writing it. It might be a pretty cold-blooded way to approach it, and I wouldn't recommend it to everyone, or for every picture, but certainly for a big-budget film it is important to know that.

So you were visualizing the advertisement while you were writing the script...



Yes, but that is not to say they turned out how I visualized them. But I know how I would want the picture to be marketed and I needed to know that there were marketing, promotion and publicity hooks in the picture. It was nowhere near as cold-blooded as writing a scene thinking it was going to appear in the commercial. But, for example, there were three reasons why I created the race first and foremost, I needed a dramatic climax, but then I needed \$1 million of free production values, and, very importantly, I

needed a publicity hook for the launch of the picture — and it has provided enormous publicity.

Are you glad that the race has become an event?

To have bought the production value that it provides would have been impossible, so we had to have it as a real event during the shoot. And we needed it as a real event for the launch of the film. As it turned out, they ran the race six weeks after the launch of the film. It has provided a higher level of recognition for the film but, after this year, it will have done its job for the film. Whether it continues as an event, I don't know, and it doesn't matter. It would be a nice ego trip, to have created an ongoing race, but it has already done the job I care about.

What is your current project, "Rambo", about?

It is a contemporary romantic film. One of the things writers should never do, if for no other reason than it diffuses their need to write, is to talk through their stories before they are written. Writing is such a painful process. If you leave writing as the only way to get the story out, then eventually you are going to do it, but if you tell the story orally, then you have already had the satisfaction and you may never get around to writing it. So I don't want to talk too much about it.

What do you mean by writing being a painful process? Are you talking about the research of characters, etc.?

No, that part is great. I would do that forever, just to avoid the writing. It is probably one of the reasons I research so much. I find writing is physically painful, it hurts. To keep it that and keep it tense I just seem to have to generate so much tension in myself physically. But there is no other way I would ever want to make a living. I love being a writer, but I hate writing.

Do you eventually want to direct films?

If you give me a choice between being locked in a room with a typewriter, shoving the script through a slot on the door and getting the cheque back through it, or being a writer-director then I would be a writer-director because I enjoy the filmmaking process so much. But happily it is not as clear cut a choice as that.

While I can go on being a writer and still be part of the filmmaking process, then I will stick to writing. I would have to be driven to directing — and I don't know that that would be a very good thing to happen. ★



"She and I wanted to do a scene about love and loss." They take the time in the crucifixion race to fight out between Steve, Great Escape (played by Russell) and Adam. Above: Steve and Kate married after the race. The Corbinay Gold

BIZ Gossip

Continued from p. 35

release print, and it took a long while to get it looking like a true black and white. Some stock footage referred to look like black and white and the staff they shot had to have a little of the color cut out back to so it matched.

When they shot *The Blue Lagoon* (U.S., 1949) in Fiji, Nestor Almendrez wanted to send the material back to Los Angeles, because that is where all of his negatives had gone. But Richard Franklin (co-producer) wanted it processed in Sydney so he could get a report back much quicker. We were even talked about Nestor's coming to Australia to have a look at the job. Richard then took Nestor to see Newsfound and he said, "If there is a lab in the world that can make black and white go out to color and color back to black and white, then I don't need to know anything else. It can all go there."

I flew to Fiji and spent three days with Nestor and it was wonderful to meet this man. Of course, he had the money to sit for two hours and wait for the magic five minutes. If we were in Australia, we would be shooting for those two hours before the magic moment came. He never told you much, but he was a thorough craftsman.

The Blue Lagoon was good for us because suddenly we had the director of photography who had won an Academy Award that year presenting his negative in our lab. I enjoyed *Mad Max* (David Egby, 1979), it had a certain

magic to it and was quite an adventure. They never had any money and it took forever to shoot.

Shot in 35 mm, the work prints were in 16 mm, which was a disaster! You could never guarantee that the edge numbers were right because, after you make the reduction work print, you put it through a machine which prints the edge numbers and, if it is one or even 10 frames out, it says that way because you never go back to that be of negative frame. All the edge numbers for *Mad Max* were wrong. I didn't know they were wrong. I had seen all the work prints, done the edge numbers and possessed they were right. We didn't go back and check because we didn't think there was any reason to. We didn't realize that sometimes the loop which goes through the edge numbering machine, instead of being, say, three inches wide was six inches wide, which made a lot of difference. So Maggie had to cry-match the whole film and the nearly had a nervous breakdown.

What about the more recent films, for example "The Man From Snowy River" (Keith Wagstaff, 1982).

I had its problems, too. For example, the interiors with the candlelight. I had never worked with Keith Wagstaff before and there was an enormous amount of work in the interior and the camera which was still-exposed in any way of thinking. But it was the look he wanted. I would have liked to have seen more exposure on it, but it because out of Australia's most commercial films and made a fortune for them.

It was a good shoot, though there were odd things that went wrong with it. If you watch the film carefully you will see a blue car come down in part of a frame, which they couldn't get rid of. It was in the lens or in the camera, and it is one of the shots when the camera follows Tom Barnham on a cruise. In that scene, he gets to the top of the creek and the camera moves up behind him and stays up and spreads out to the most magnificent Hollywood picture postcard shot, I rang Kerb and told him to put his camera away, he didn't need to do anything more. Of course, the editor got hold of it and cut it.

A similar thing happened in *Panik*, which shows the talent of Russell Boyd — and all of our cameramen. It is the shot inside the house where the girls are at school, as they all walk around and come down the stairs. The camera moves and follows them all around, through the entrance of the house, out into bright sunlight and shows three standing there. It was smooth and steady, and the exposure was great all the way through. I don't know how he did it, but it was just magic to get the interior to match the exterior so perfectly. It must have taken hours. And they cut it.

The scene was too long and Russell's wonderful technique was lost. No one did well over set it, but I saw it, and that makes it exciting, of course.

The Adams-Parker film *We of the Never Never* (1982) was shot by Gary Hansen. He was a man who had a talent for the outdoor look and got what he wanted from it.

Mad Max 2 (David Semel, 1981) was very exciting. I went to Brakes Hill the day they blew up the camp site. You had to be far away because the explosion was expected to create ripples and bomb blasts. So we stood on a rocky hillside and froze to death. Then, all of a sudden, this magic happened. They had waited for hours until everything was right and then the whole shot went, it could never be broken because the whole camp was destroyed. And, although there was a lot of cameras, there wasn't a lot of footage because the whole thing happened so quickly.

Later, they said, "Here are the cables," and I thought, "My God, father I'm taking them back! I hope nothing happens on the plane." I returned from Broken Hill with them sitting on my knees.

When I put into the lab I thought I should go home but I knew I would never sleep. So I sat on the end of the machine until every frame had come off and waited until they printed it. Then I had a look and thought, "It's all right. It can go to sleep now." It was absolutely nerve-racking.

Monkey Grip (David Grubbs, 1982) was wonderful, a beautifully film with a wonderful actress, Norma Macdonald, who

cracks it all time. We then did *For the Term of His Natural Life* (Kirk Clark, 1983) the streets done in South Australia.

What happens with a series? Is it harder for you than a feature?

No, it is the same as a feature, only there is more of it and you have to keep your internal up. It gets very hard when somebody is shooting for 20 weeks and yet every day is important to that director of photography. So, if I have learnt anything in this business, it is that the people work their guts out and need to be told something that gives them a boost. Revision must wait till after day, among stuff up, hoping to get to each time up at the shoot. So you try to find that little bit of magic somewhere along the line and say, "I think that's amazing." It gives them that little boost.

Might I add that there are some films about which I have never said that because nothing has been amazing. I get very offended when films go through the lab which are as static as the lab which are never seen and you could be watching television. I don't think that is what it is all about.

How many films have you worked on at a time?

Seven. It can be done; I just go to the work center.

You have to be involved and genuinely interested in every film you do. It is a personal relationship. But you make a rod for your back because you become terribly jealous of what you do. You start on something and it becomes "Man, man, man." You go to work with the film for 12 hours because it is "man."

I go to see one of my films in a theatre and part of me is up there, I haven't physically done anything to it but it is a part of me. It is like the director of photography going in and saying, "I shot that." I walk in and say, "That's mine." There is a certain possessiveness as it is a part of me. When I see an Australian picture that goes and an Australian movie, they are letting me down.

But you don't do this by yourself. I could never have spent the hours unless Rosemary had the girls had been wanting to allow me to do it. When I got the *Louise* Award last year, I just couldn't believe that was happening to me. It was the most surreal thing, standing up there in this wonderful place of honor. That was my greatest achievement that a technician who had come through the ranks was recognized as a long-held Award winner. And it was an achievement, but I never thought I would have. As I have said before, I have never considered myself anything but part of the crew. And I wouldn't want to be anything but a ★



*Filming *The Blue Lagoon* (1949) director of photography Nestor Almendrez holds the reflector while Peter Alderson looks up at a signal.*

The Last Battalion

Continued from p. 41

Currie's efforts to defend Australia against the legitimate threat of the Japanese. Churchill's credibility is shattered by his constant claim that Singapore will hold, thereby further legitimizing Currie's opposition to the attempt to divert the Australian troops to Borneo.

Blamey, Australia's military leader, is the other major figure of knowledge representing a position extending through Sheddin and Currie. Blamey's position is foregrounded in the latter part of the series in his conflict with MacArthur. As with Churchill, MacArthur's position must be undermined to further reinforce the dominant discourse, certainly his avuncular-like image of the period would damage this position. Consequently, as with Churchill, the series is highly selective in its interpretation of the American general. The strutting, posturing, vainglorious image offered probably captures correctly one side of the man, but only one side. Compare this to William Manchester's description when he writes that MacArthur

was a thundering paradox of a man, noble and trouble, inspiring and outrageous, arrogant and shy, the best of men and the worst of men, the most generous, the most ridiculous and the most sublime. No more uniform, handsome soldier ever wore a uniform. Flamboyant, supercilious, and apocryphal, he carried the plumage of a flamboyant, would not acknowledge error, and tried to cover up his mistakes with slip, childish tricks. Yet he was endowed with great personal charm, a will of iron, and a soaring intellect. Unquestionably he was the more gifted man-at-arms this nation has produced.⁷

Robert Vaughn's MacArthur looks the part, if a trifle short: the winners with the gleam to hide

MacArthur's slight grouch, the infamous stern cock pipe, dark glasses and welter of gold braid. But his presentation in the series resonates at the level of what the Australian troops dubbed him as they were slugging their way over the Owen Stanley ranges in New Guinea: "Chocolate Soldier", which was along for "chocolate soldiers". Never does the series capture the cynicism pain he felt at moving his troops in The Philippines, see the objection behind his "I shall return" speech. Instead, the series presents these statements as, at best, forced and superficial, and characteristic of yet another former who fails to appreciate the intrinsic nature of the Australian people, in general, and the Australian soldier, in particular. To MacArthur, in the series, Australians are "colonial hicks" and Currie and Blamey are simply prone to perpetuate his megalomaniacal self-glorification.

Given the dominant discourse, MacArthur is reduced to a strutting cardboard figure which insistently fails to capture what Australian journalist George Johnston described as the apollonian power of his feelings, or to acknowledge MacArthur's affection for Australians and his friendship with Currie:

MacArthur: When I stand at the gates of Manila, I want the President of the Commonwealth [of The Philippines] at my right hand and the Prime Minister of Australia at my left.⁸

Also, it would have only weakened Currie's position if the series had acknowledged MacArthur's vigorous protestations over the Churchill-Roosevelt plan to divert the Australian battalions to Borneo. It would have no longer presented a simple dichotomy of the confrontation ("us" versus "them").

The Last Battalion, like all melodramas, requires a universal third act in which the success can be realized and reject the villain. This occurs when the Currie-Sheddin-Blamey position (e.g., the legitimate Australian position compared to the illegitimate position espoused by the cynical MacArthur) is able to put those foreigners (Churchill/MacArthur) in their

rightful place. The build-up to this final sequence takes place from MacArthur's airborne trip to England but it also specifically stems from the literary remarks about the ability of the Australian soldier. Blamey is able to confront MacArthur on two occasions. At the first meeting, he hits the satirization of throwing back at MacArthur that it was American men who ran at Buna. "I'd rather put Australians in. At least I know they'll fight!"

The second meeting begins with Blamey watching MacArthur strutting before the photographers and taking the credit for the success at Buna and Gona.

Blamey: There's... four thousand Japs up there. That is all that's left. When we started back up the trail, there were at least fifteen thousand, and the two thousand Japs kept throwing in our faces. And we lost over three thousand men, and a lot of them died because you kept bombarding them with your hysterical orders 'Attack! Attack! Attack!'

MacArthur: When I got back to Brisbane I'm going to stress the insignificant value of you and your Australians.

Blamey: I'm not interested in the past. I just don't want to hear you tell any more bullshit [sic]. This has been a bloody and costly campaign and it's over now yet. Enjoy your trip back to Brisbane. [Blamey gets up and walks away from MacArthur. MacArthur goes after him and apologizes.]

MacArthur: I called your men cowards and I was wrong. I just didn't realize the conditions were difficult.

Blamey: Why didn't you go up and have a look for yourself? I did.

MacArthur: Your men didn't die in vain, Tom. The Japanese aren't invincible any longer.

[Blamey turns away from MacArthur.] Tom, turn around and look at me.

Blamey: Is that an order? [He turns toward MacArthur.]

MacArthur: If you were an American I'd have you court-martialed.

Blamey: If I was an American I'd shoot myself.

MacArthur: [takes off his dark glasses] Whatever you think of me, I thank you're one hell of a soldier.

Finally, the true Australian character is appreciated.

The closure of the series, which has been motivated for its warning subtextuals, is totally coherent in light of the above-discourse. It completes the concerns of the drama. While the plethora of "historical" material appears to unfold before the viewer's eyes throughout the six-hour mini-series, a careful selection and interpretation process has also taken place. There is no mention, for example, of the Peapack ceremony which was diverted from The Philippines to Borneo in late December 1941, nor the fact that Churchill played an securing Washington's approval for MacArthur's escape from The Philippines and his appointment to Australia. This is not to argue that the series should necessarily have included such material but merely to point out that the game of preserving the "historical truth" is just that, a game: a game of selection and interpretation. The Last Battalion is a coherent historical drama with the key word being "drama". ★

30 APRIL 1992

6 APRIL 1992



MacArthur addresses the Australian War College in The Eagle, the Australian Prime Minister's residence. The Last Battalion

BILL CONTI

Continued from p. 45

so usually was different to them, but it wasn't a major problem because, although I had written the music, we hadn't recorded it. They said, "It really was it could be more like." I found out what that "more like" was and wrote it that way.

Your guide for the Rocky films is probably the best-known. How did your work develop there?

While I was in Rome, I had worked as a music supervisor on *Blame It on Rome*. So when I moved back to L.A. in 1973 I visited Paul Muskrat, the director, and he asked me to do *Harry and Toni*. (I also did *Next Step Greenwich Village* for him.) The film center on Harry and Toni was doing another little movie called *Rocky*. Two composers had already turned it down, because there was no money in it and then I was approached. I said, "Sure I'll do it." That kind of changed my career.

Another of your best-known scores is the one for "The Right Stuff." Apparently there were last minute changes with the music. . .

The film was shot over three weeks, then edited for a year. They had hired a composer, then they dropped their minds. When they hired me they were a year late to the theaters already so I had to begin recording about two weeks after I got the job. I was on my way on the doc with my family to go on a vacation. There was no vacation.

I wrote for a week, then scored for a week, then wrote for a week and so on. It seemed like forever, even though it happened fast. It was a big score with a lot of music and it was an intense period. I wasn't on the movie more than two months. I finished and it was out in the theaters.

You obviously work well under that kind of pressure. . .

Everyone in my business works under that kind of pressure. I don't think I am unique. If you can't do it, you can't be a film composer.

The story had a happy ending, with your winning an Oscar. . .

It was quite surprising. I didn't get on with the director (Phillip Kaufman), only because of the

John Williams

time problem and because he was in another city. We tried to get as much as possible in the short time that we had but it was uncertain, who no one knew each other and it didn't feel good. It was complete panic. I was playing themes over the phone to him, he would fly in for recording sessions and then fly back the same night. It was just insane. We both felt that we could have done better in terms of collaboration if we had had more time.

You have worked in Europe, America and Australia. Is there any place you prefer to work?

Los Angeles is Miami. With all respect to Rome, and Pinewood, and all the great places where they make films, there is a preference level in the U.S. because of the volume. Los Angeles turns them out like it was endless. There just has to be some good ones, even though it is only fun to talk about the bad.

As far as I am concerned, Australia is world class. I don't do anything but in second class. I don't have to. I would have got this performance, and these conditions, anywhere in the world. In Los Angeles, they might have done it faster, because people are doing these things every day, but a good player in L.A. is a good player in

Sydney. My concern number in Sydney is as good as any in the world.

And what do you think of Australian films?

Well, I know *The Coolangatta Gold* and it is a good film. I have high hopes that the industry continues to get bigger, when an industry is healthy, it is good for everyone working in it. Australia is a happening thing, in music and films, and it was fun to come here and be part of it. I would like to see *The Coolangatta Gold* in the U.S. in our summer, I think Americans will enjoy it.

Would you do another film in Australia?

Sure. The experience has been totally fulfilling. I would prefer to come to Australia, if I had to leave the U.S., than any other country after this experience. England is a joke, Munich looked and Rome is an open everything is dramatic and exciting and tragic. I happen to love Rome, and recorded there for 10 years, but now I wouldn't go there to record. London is wild and the people don't smile. The people here are better, more open, more friendly. It is probably because Australia hasn't been over-run by tourists. ★

Brian May

Continued from p. 49

which they had never seen before, it was virtually spot on.

"Clock and Dagger" is not the only film you have worked on recently. . .

I went into a picture called *Missing in Action* (a Chuck Norris feature for Cannon Films) which had a shaky career as to what was going to happen with the recording of the music. I was hired to compose it and then there was a lot of differing over what it was going to be recorded. At one stage it was London and then it was Budapest.

Why the odd success?

It wasn't a high-budget film. The director of the film liked my work and when the movie was finished he "tracked" the music with all of my music from different films. It was scary hearing it because they had pieces of *The Road Warrior*, *Mad Max*, *Road-games* and others — about five or six pictures. It was not, of course, going to be evaluated like that, it was just something to give an idea of the sort of music they wanted. The heads of the company heard

the tracking job, liked it and said, "That's it. You've got the score."

When I cut the producers, they asked me where the music had been recorded. I said Australia, so eventually we did the music in Melbourne. I mean, any that everybody who has heard it has been very impressed. It was a big plus for our summer here.

So, not every American film has to have its music recorded in the U.S. . .

No, it's a nice outside America, and *Missing in Action* was shot in South America, but reduces the necessity to record the score in America.

What are the current trends in film music at Hollywood?

The score seems to be, unfortunately, coming back into its own. I want to buy a copy of Jerry Goldsmith's *Under Fire* score and, under the heading of *John Scorsese*, I found that about 70 per cent of all the new film score albums were just collections of scores. It was like a return to the 1950s. The reason in those days was that record sales of big films helped a film considerably at the box-office, the reason today is that the 24-hour cable television music has a strong viewing pattern from younger audiences, which are the same audiences that are going to the movies. They have found

that if they can get a couple of music clips a day on cable television from a film it is worth gold in advertising. Some producers don't even think about the movie is about as long as they can get those television clips going.

What is your reaction to the decision to bring in an American composer, Bill Conti, to do the score for "The Coolangatta Gold"? . .

There was a strong reaction amongst a lot of people in this country about this decision. The reaction I have is that in a free market-place it should be possible for people with international standing to come here to Australia to work just as I, Bruce Alexander and others have been able to work in the U.S. The strongest point in this case about the use of Bill Conti is that *The Coolangatta Gold* and other Australian films are not strictly free market-place films, but are supported by taxpayers' money. In fact, there is still very little protection for the Australian musician in Australian films, although there is every other aspect of filmmaking has some protection.

But it is unlikely that highly successful film composers overseas are going to be prepared to work for the money available to most filmmakers in the country. . .

True, although it was obviously available on *The Coolangatta Gold*.

What are your plans for the future?

I hope to be going back to America next year to work with the director of *Missing in Action* as a Western. The one thing I have decided to do definitely in future is to cut down on the number of films I work on each year. The year that I did eight films was really ridiculous, too big a strain.

I would like to add one point about my experiences in Hollywood. I had the opportunity to meet John Williams, Quincy Jones and others, but I had a very teaching evening in which I spent about half an hour with Miles Davis. Just getting back to the score went problem for a minute, then more it all up on a marshall. Miles played for me a couple of his famous scores — he had been very sick, had been in hospital and didn't look at all well, and he hadn't written for some time — and it was just gorgeous stuff. When he finished, he turned to me and said, "What's wrong with your music? They haven't changed love, hate, passion and all these sorts of things, and don't you miss it?" When I agreed, he said, "So why do they use any music at all but?" I thought about that and felt sad for days afterwards. ★

BRIAN MAY

Composer Extraordinaire!

THE ROBERT LIGHT AGENCY (USA)

is proud to announce the exclusive
world-wide representation of Brian May



In spite of his growing list of international film credits and the increasing demand for his services, BRIAN remains in Australia, living in Australia and committed to composing music for Australian movies.

RECENT CREDITS:

- "Cloak & Dagger" (USA) Universal Pictures
- "Missing in Action" (USA) MGM-UA Release
- "Sky Pirates" (Australia)
- "Frog Dreaming" (Australia)



Enquiries
are invited by
THE ROBERT LIGHT
AGENCY

Robert Agents

Box 562 • Beverly Hills
California • 90213

Telephone:
(313) 659 3333
or in Melbourne
(03) 561 6818

Cinematography Books

<p>Motion Picture Camera & Lighting Equipment</p>	<p>The Hollywood Guide to Film Editing and Script Development</p>	<p>Computers for Animation</p>
<p>Motion Picture Camera Data</p>	<p>The Independent Filmmaker's Guide</p>	<p>Motion Picture Camera Techniques</p>
<p>Motion Picture Camera Data</p>	<p>Film Scriptwriting a Practical Manual</p>	<p>Motion Picture Camera Techniques</p>
<p>Motion Picture Camera Data</p>	<p>The Professional Cinematographer's Handbook and Ed</p>	<p>Motion Picture Camera Techniques</p>
<p>Motion Picture Camera Data</p>	<p>Motion Picture Camera Techniques</p>	<p>Motion Picture Camera Techniques</p>
<p>Motion Picture Camera Data</p>	<p>Motion Picture Camera Techniques</p>	<p>Motion Picture Camera Techniques</p>

Film Reviews

Continued from p. 25

contrast of monotony and tedious repetitiveness to the point that it makes one think and one expects like a valuable boyfriend is to let out of sight. You want to see the job well done to cure me! The depressed Alain tells the hospital psychiatrist after his unsuccessful suicide attempt. He has the ingredients for a happy life — a good job, a good marriage — and yet he despairs. Dr. Valon (Jacques Dubouché) consoles Alain and his wife Barbara (Françoise) to allow him to try his "fading" technique on Alain, an operation which gradually works out into a neurotic sleep called Charley.

As the first human subject, Alain undergoes a marvellous change. He is tolerant of everything, from the violent fights between his wife and another man to his boring job selling oranges. He quickly makes his way to the top of the corporate ladder, learning his co-workers to tolerate the climate of personal variations, to get along through a day. Such a man is rare, a gleam of perfection by Simone Audran. An attractive woman who makes herself as attractive as possible in the attempt to delay, or disguise, the aging process, she is serious and low, serene of makeup and gladly, too tight blouse will keep her young. The cured Alain is surprised by those still trying to be happy, still coping unsuccessfully with

their own personal weaknesses and phobias. Alain has found an easy answer. The troubled characters such as Barth bring some color in contrast to his growing indifference, which is welcome as he becomes increasingly robot-like and readily happy through the two-hour film.

There are a few side effects that are not so encouraging, however, and one watches through Barbara's eyes as the bodies to distract the new Alain. His interests are only in the superficial. He becomes obsessed with television commercials, and becomes his appearance after the men in his former magazine advertisement. When his wife tells why he loves her, he tells her because she is beautiful and her skin is soft. He has no conscience in causing the death of his mother-in-law because it ends the strife between her and Barbara, and is generally more domestically conscious. None of these affects trouble Alain, they only to meet these usual lies.

"We had good dog's will" is the message of the film, patient and Alain's method for rising above the ordinary human problems is to ignore what he doesn't have and be happy with what he does have. Perhaps he would like to live without jealousy and pain, and be satisfied with his hands, eyes and weaknesses in life. But to live in the sterile environment of Alain's ultra-modern, motorized house does not seem so appealing. Advances in the technical age of the 20th Century are used throughout the film, from the videotaping of Alain's early sessions with Dr. Valon to the motor and wheelchair in his luxury dream house.

Whereas Alain's and Barbara's first house was warm and filled with character and family luxury, the second house is bland and convenient, without character, containing people without emotion, a reflection on the superficiality of many people in the futuristic far-future age.

The present action of Alain's cure leads the good doctor to use the technique on other depressed people. Some there is a small community of 26 as to making, eunuch-like converts from all within of life. These parties resemble the membership of a hip trippers club, played right and wrong. They discuss how happy they are and what a change the use of the world doesn't understand. Their favorite films are communism and there is a historical scene of Alain and two of his flash mates watching a series of films sent down from on high, showing the struggle with great excitement like brownish children. Alain is at home with his fellow flash victims, but Barbara is home in depression.

As more and more people get fixed it is easy to identify with the depressed Barbara and the world weary Marc (Philippe Léotard), Alain's pessimistic neighbor at the abandoned company. Their children, sadness and the cruel color their eyes around me that despair is once being, and of humanity itself. The happy-go-lucky Alain refuses to them get without his and understanding, but with ultimate reason. Alain becomes easily dominated, and his presence grows more difficult for the normal human being to survive.

Although the film is very funny, and at times very light, Barbra's sense of humor throughout is a sort of modern machine, under threat of ironic control that exaggerates the spirit behind the popular comedy and pleasure of the 20th Century. The truth is undeniable in that everyone seems to be happy — and at every moment as possible. People strive a futuristic far beyond that required no pain, discomfort or even effort. When Valon's fishing technique is perfected, he is deluged with potential patients of every age and almost, coming to him with the seductive problems that make life hard. "My husband left," "I'm tired all the time," "I'm bored with life," "I can't stop thinking about the girl who dumped me," etc. People begin talking to the fishing machine the way people in the 1960s talked to southern California to find themselves. A new race is created, whose danger is evident not only in the domestic situation of Alain and Barbara, but also in the rapid reaction of Charley and his sexual interest in the zoo. An outrageous scene of monkey bottom, domestic animal sex and sexual chambers is so subtle symbolism for the future of the quality of life for the human flash victim. It is a possibly Marxian expression. And yet the story, as written by Jean and André Breton, is not as profitable as it might seem to be because his such a minor, albeit noted, new life that is a day's work, modern-day myths become in his hands a complicated, maddening mess that may make one squint, but won't leave one bored. ★

Film Reviews

Continued from p. 26

cinema, in which the imagery must signify everything. For example, the unemployed soldier must symbolize all of the pain and destruction of war. George Raft and Fred Astaire and a Cole Porter must symbolize American culture, the Thelma Houston from Hollywood Night Fever signifies the fascination of dance. There are only a few examples from a film which is loaded with some representation of all cinema. He had a little like Giorgio Moroder's revamped Metropolis. One does not need the music to make sense of it, then, and the image itself provides enough for one to imagine a musical score: what else would a German officer in Paris take to it and "Lil Medley" (Patti LaBelle) can say he joyfully danced at Le Sol's dancing of rock 'n' roll is the scene of violent hedonism and dance as the music of detached slaves.

Ultimately, the political message of Le Sol is understandable. It takes on all these issues for the precise purpose of putting them away to treat its own message: while matters, social, moral and modes may change, there is one thing, symbolized by Greer's self, which goes on — and that is Life. The idea of Dance as a metaphor for life has been evident for centuries in art and literature. Certainly, in Italian cinema it has been a recurring device, but served perhaps by Bernardo Bertolucci in 12 minutes of Il conformista (The Conformist) and Luciano Visconti in 40 minutes of Il



It is 1945, the Americans have arrived with big band music and money in hand. Renee Seely's *Le Sol*



FUJICOLOR

The complete range
of Motion Picture
Film for all occasions

*Official Film of
the Los Angeles
1984 Olympics*



Natural color reproduction is yours with Fujicolor. Tones come alive. Luxuriant is the rich skin tones and exquisite subtleties of the grays.

In situations which call for very fine grain pictures, Fujicolor A allows you to shoot at a lower exposure index (e.g. E.I. 50) and then fine-grain process to obtain outstanding results. Fujicolor AX has an exposure index rating of 320 in tungsten light and 200 in daylight. When shooting under adverse lighting conditions the E.I. rating of Fujicolor AX can be doubled by force processing which virtually results in no change in color balance.

Distributed in Australia by

HANIMEX • SYDNEY • MELBOURNE • BRISBANE • ADELAIDE • PERTH • HOBART

You've seen the latest film,



now here's the video.



Hot on the heels of 5294, Eastman's versatile Emmy-winning high speed color negative film, comes Eastman Professional Videotape. The only range of broadcast quality videotape good enough to bear the Eastman name.

For more information about the latest in professional film or video contact your Kodak representative.

Motion Picture Markets Division,
KODAK (Australasia) PTY., LTD.
P.O. Box 90, Coburg, Victoria 3058.
Sydney 692 7282 Melbourne 353 2580
Adelaide 212 2411 Brisbane 852 1911
Perth 458 0111 Hobart 34 2099
Canberra 48 6544
Townsville 72 3366.



KODAK and EASTMAN are registered trademarks.

3074400